

NOTES ON
GEORGE ELIOT'S
SILAS MARNER

BY

W. E. HOARE, M.A., F.M.U.

(Merton College, Oxford); Principal, Doveton College, Madras.

THIRD EDITION REVISED.



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INTRODUCTION.

LIFE OF GEORGE ELIOT.

MARIAN EVANS was born at Arbury Farm near Obilvers Coton, Warwickshire, on November 22, 1819. Her father, Robert Evans, was steward for the Newdigate family of several estates in the neighbourhood. Marian was the fruit of a second marriage. Her early life furnished her with some material for her works, and though it would be too much to insist that her characters are portraits of living people, it is certain that in some degree Caleb Garth in *Middlemarch* reflects her father; Tom Tulliver in the *Mill on the Floss* her brother Isaac, senior to herself by three years; and the family of Dodsons her mother's family, the Pearsons. At the age of 5 years she was sent to a boarding school, and was transferred in 1827 to a larger school at Nuneaton, and in 1832 to a school at Coventry. She finally left school in 1835. Her mother dying in 1836 and her two elder sisters having married, it devolved upon her to take charge of her father's household.

She became an accomplished housewife, but found time for the study of Italian, German, Greek and Latin. Her brother Isaac now married and settled at Griff on the Arbury estate, where Robert Evans and his family had been living since 1820. In March 1841, therefore, the father and the daughter went to live in the outskirts of Coventry. Here she formed an intimacy with a family named Bray, the head of which was a prosperous ribbon-manufacturer and a man inclined to free-thought. A life-long friendship sprang up between Marian Evans and Sarah Hennell, Mrs. Bray's sister. Nor was this friendship without its influence upon the religious belief of Miss Evans. Various causes had led her to doubt, the Christian faith in the evangelical aspect in which it had been presented to her while at school; and the reading of the 'Inquiry into the origin of Christianity,' by Mr Charles Hennell, brother of Mrs. Bray, did much to settle the question. She produced a temporary breach with her father by refusing to go to church, but healed it by yielding the point. In 1844 a translation of Strauss's "*Life of Jesus*" already begun by another, was handed over to Miss Evans to complete. Strauss's method consisted in an extravagant application of the principle of modern criticism to the New Testament, and aimed at the total destruction of the miraculous element therein.

The book was finished in 1848. She had to devote much attention to her father now in failing health. He died in 1849. She sought relief by joining the Brays in a visit to the Continent. For some months she resided at Geneva in a house of M. d'Albert, an artist who is supposed to have furnished her with some of the points in her portraiture of Philip Wakem. In 1850 Miss Evans made through Mr. Bray the acquaintance of the publishers of the *Westminster Review*, and agreed to take some of the Editorial work. She removed to London and was necessarily brought into contact with many new ideas and systems of thought, and with many of the great writers of the day. She was strongly attracted by Positivism which the writings of Miss Martineau and John Stuart Mill had done much to bring into notice. With Mr. Herbert Spencer she made an acquaintance which developed into a life-long intimacy, and through him she came to know him who was destined to exercise a profound influence upon her future career, Mr. G. H. Lewes. Mr. Lewes possessed a most versatile genius. He had painted, acted, written unsuccessful dramas and poetry; had a taste for philosophy and was a keen student of natural science.

In July 1854 she took that momentous step which for a time alienated her dearest friends—she and Lewes united their homes and interests. Lewes was already married and was unhappy in his marriage. Miss Evans, who had strong views on marriage and believed in a union made permanent rather by affection than the law, declared that she saw nothing wrong in her new position. The pair left England and spent some time at Weimar, where Lewes prepared for his life of Goethe. They returned to England in 1855 and settled near London. Mrs. Lewes translated Spinoza's *Ethics*, and wrote for the *Westminster Review*, while Lewes's life of Goethe appeared in 1855. While at Berlin Mrs. Lewes had read to Mr. Lewes a fragment of a story composed by her, and Lewes begged her to try her hand at fiction. Thus *Amos Barton*, the first of the *Scenes of Clerical Life*, appeared in *Blackwood's Magazine*, January 1857, and after a time the signature "George Eliot" began to appear. The tales won great praise, even from such a grand master of the novelist's art as Dickens, and in some respects they have never been surpassed by any later works of George Eliot. *Adam Bede* was begun in October 1857 and appeared early in 1859. The publication of this book, pronounced by Charles Reade 'the finest thing since Shakespeare,' at once made the name of George Eliot famous. The *Mill on the Floss*, at first called *Sister Maggie*, was begun as soon as *Adam Bede* was out of the way, and appeared in April 1860. It too had a large sale. *Silas Marner* was begun in November 1860 and published in the spring of 1861. In the

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interval between the publication of the *Mill on the Floss* and the commencement of *Silas Marner*, the Leweses paid a visit to Italy, and while there George Eliot first conceived the idea of writing a novel depicting the Italy of the Middle Ages. Much study was necessary and another visit (1861) was paid to Florence. The novel, *Romola*, appeared in the *Cornhill Magazine* in the course of 1862. For this she received £7,000. In March 1865 *Felix Holt* was commenced and was completed in May 1866. She then took up a Spanish theme, visited Spain in 1867, and in April 1868 gave her labours to the world in the form of "*The Spanish Gypsy*." A volume of poems including the *Legend of Jubal* appeared in 1874. But while these poems were coming to the birth, George Eliot had returned to her favourite path and was engaged in writing *Middlemarch*. The last part appeared in December 1872, and 20,000 copies had been sold by the end of 1874. *Middlemarch* may be supposed to contain George Eliot's recollections of the Coventry period of her life, just as the memories of her girlhood at Griff are enshrined in the *Mill on the Floss*. *Daniel Deronda*, her last novel, was begun at the end of 1874 and published in 1876; its sale was even greater than that of *Middlemarch*. Her life with Lewes had been happy. He was the first to see the powers that she possessed, his briskness was sometimes needed to stir her into activity, while her steadiness served to tone down his restlessness and to evoke something like method and persistence. The success of George Eliot's writings had enabled Lewes to bear the expense of the publication of some costly works on philosophy and natural science, the subjects in which he took the keenest interest. But, while George Eliot's *Impressions of Theophrastus Such* was in the press (November 1870), Lewes died. For many weeks she shut herself up from every one and occupied herself in preparing Lewes's unfinished compositions for the press. When the severity of her seclusion relaxed, among those who visited Mrs. Lewes was Mr. T. W. Cross, who was of great service to Mrs. Lewes in arranging her affairs. Mrs. Lewes had made the acquaintance of the Cross family in 1867 through Mr. Herbert Spencer, Mr. J. W. Cross then being a New York banker. In 1880, to the surprise of all, a marriage was arranged between Mrs. Lewes and Mr. Cross and the marriage was celebrated with all due ceremony at St. George's Church, London, in May 1880. After a continental tour Mr. and Mrs. Cross took a house in Oheyne Walk, Chelsea. Mrs. Cross took a chill after a concert, and in four days she passed away, 22nd December 1880.

THE ORIGIN OF SILAS MARNER.

The following notices appear in George Eliot's letters and journals :—

Writing to her publisher John Blackwood, August 28, 1860, she says :
 ' When we were in Florence I was rather fired with the idea of writing a historical romance—scene, Florence; period, the close of the fifteenth century, which was marked by Savonarola's career and martyrdom. Mr. Lewes has encouraged me to persevere in the project, saying that I should probably do something in historical romance rather different in character from what has been done before. *But I want first to write another English story.*'

In the journal, November 28, 1860, we find, ' I am engaged now in writing a story the idea of which came to me after our arrival in this house,* and which has thrust itself between me and the other book I was meditating. It is 'Silas Marner, the weaver of Raveloe.' I am still only at about the sixty-second page, for I have written slowly and interruptedly.'

A letter to John Blackwood, January 12, 1861, informs us, ' I am writing a story which came across my other plans by a sudden inspiration. I don't know at present whether it will resolve itself into a book short enough for me to complete before Easter, or whether it will expand beyond that possibility. It seems to me that nobody will take any interest in it but myself, for it is extremely unlike the popular stories going; but Mr. Lewes declares that I am wrong and says it is as good as anything I have done. It is a story of old-fashioned village life, which has unfolded itself from the merest millet-seed of thought. I think I get slower and more timid in my writing.'

To the same, February 15, 1861. ' I send you by post to-day about 280 pages of MS. I send it because in my experience printing and its preliminaries have always been rather a slow business; and as the story, if published at Easter at all, should be ready by Easter week, there is no time to lose.'

To the same, February 24, 1861. ' I don't wonder at your finding my story, as far as you have read it, rather sombre: indeed, I should not have believed that any one would have been interested in it but myself (since Wordsworth is dead), if Mr. Lewes had not been strongly arrested by it. But I hope you will not find it at all a sad story as a whole, since it sets or is intended to set—in a strong light—the remedial influences

* The Lewes moved into a new house on September 25, 1860.

of pure natural human relations. The Nemesis is a very mild one. I have felt all through as if the story would have lent itself best to metrical, rather than prose fiction, especially in all that relates to the psychology of Silas; except that, under that treatment, there could not be an equal play of humour. It came to me first of all quite suddenly, as a sort of legendary tale, suggested by my recollection of having once, in early childhood, seen a linen weaver with a bag on his back; but as my mind dwelt on the subject, I became inclined to a more realistic treatment.

My chief reason for wishing to publish the story now, is, that I like my writings to appear in the order in which they are written because they belong to successive mental phases, and when they are a year behind me, I can no longer feel that thorough identification with them which gives zest to the sense of authorship. I generally like them better at that distance, but then I feel as if they might just as well have been written by somebody else.'

The Journal, March 10, 1861, "Finished Silas Marner and sent off the last thirty pages to Edinburgh."

A story exists which in its main feature bears a remarkable resemblance to the story of Silas Marner. The story, called 'Jermola the Potter,' is considered to be the masterpiece of Kraszewski, the Polish novelist. It gives an extraordinarily vivid picture not only of peasant life, but of the manners and habits of the landed proprietor, the Jew, the artisan and the yeoman in a community whose modes of life have undergone but little modification since the Middle Ages. 'These pictures, though not elaborated with anything like the minute care of George Eliot's description of English country life, yet from their extreme simplicity produce a most powerful impression on the reader.'—(Miss Blind.)

The story in brief is as follows:—Jermola, the servant of a Polish nobleman, is left almost a beggar at his master's death. Inhabiting a miserable hovel, he becomes alienated from and insensible to the world. One evening he hears a cry, and a search reveals an infant wailing under a tree. As in the case of Marner, the child-presence warms his frozen soul into life and sympathy. To make provision for them both, Jermola tries his hand at weaving, and then turns potter. When the child—a boy called Radonek—reaches the age of twelve, he is claimed by his parents. They, in fear of parental wrath, had kept their marriage a secret. The old man being now dead, they want to acknowledge their son and bring him up in a manner appropriate to their circumstances. Jermola and Radonek are thus separated. The boy pines for his foster father and at length runs away to him.

They flee into pathless forests to escape discovery, but the hardships experienced in their flight complete the strain on the boy's exhausted powers, and he dies. Jermola spends the remainder of his days, sitting in a half-crazed manner near the grave of his young friend.

The main idea, that of the redemption of a human soul from cold, petrifying isolation, by means of a little child, is unquestionably the same as in *Silas Marner*. Other incidents, such as that of the peasant woman who initiates Jermola into the mysteries of baby management, and the disclosure of the real parents after a lapse of years, wanting to have their child back, suggest parallel passages in the English book. But coincidences of this kind are, after all, natural enough, considering that the circle of human feeling and action is limited, and that in all ages and countries like conditions must give rise to much the same sequence of events. It is therefore most likely that George Eliot never saw and possibly never even heard of *Jermola the Potter*—(*Blind*.)

CRITICISMS.

The highest tribute that can be paid to this book may be paid it very readily. It is as good as *Adam Bede* except that it is shorter. And that an author should be able to produce a series of works so good in so very peculiar a style, is as remarkable as anything that has occurred in the history of English literature in this century.

The plot of *Silas Marner* is good and the delineation of character is excellent. But other writers who have the power of story-telling compose plots as interesting, and perhaps sketch characters as well. It is the portraiture of the poor, and of what it is now fashionable to call the "lower middle class," that this writer is without a rival, and no phase of life could be harder to draw. A person with observation and humour might give a sketch of one or two sets of poor people, and of village farmers and carpenters, but the sketches he could give would be limited by his personal observation. George Eliot alone moves among this unknown, and, to most people, unknowable section of society as if quite at home there, and can let imagination run loose and disport itself in a field that, we think, has been only very partially opened even to the best writers. Sir Walter Scott drew a few pictures of humble Scotch life, and none of his creations won him more deserved reputation than the characters of Andrew Fairservice and Caleb Balderstone, and the scenes among the poor fishing population in the *Antiquary*. But, good as these sketches were, they were very

limited. We soon got to an end of them; but in *Silas Marner*, the whole book, or nearly the whole book, is made up of such scenes. The writer can picture what uneducated villagers think and say, and can reproduce on paper the picture which imagination has suggested. The gift is so special, the difficulty is so great, the success is so complete, that the works of George Eliot come to us as a new revelation of what society in quite English parishes really is and has been. How hard it is to draw the poor may easily be seen if we turn to the ordinary tales of country life that are written in such abundance by ladies. There the poor are always looked at from the point of view of the rich. They are so many subjects for experimenting on for reclaiming, improving, being anxious about, and relieving..... This is a very natural, and, in some degree, a very proper view for the well-intentioned rich to take of the poor. It is right that those who have spiritual and temporal blessings, should care for the souls and bodies of those around them. But the poor remain, during the process and in its description, as a distinct race. What they think of and do when they are not being improved and helped, remains a blank. Those too, who are above the reach of destitution are entirely omitted from these portraiture of village life. When therefore George Eliot describes the whole of a village, from the simple squire down to the wheel-wright and his wife, the ground thus occupied is virgin soil.

There does not appear to us to be a fault in the plot or in the working of it out. The errors that marred the *Mill on the Floss* have been entirely avoided. The classes which the author can draw, and those alone, have been drawn. There is nothing like the vanity of Stephen Guest, or the spiritual conflicts of Maggie. On the other hand, the plot secures the writer from the danger of trespassing on unknown ground which was the origin of some weaknesses in *Adam Bede*. The trial and reprieve of Hetty were incomparably the worst parts of the story, for the simple reason that the writer evidently knew nothing about trials and reprieves. There is, again, nothing painful in *Silas Marner*. The secret is one that is not distressing either to have concealed or to find out, and the misery of those who are miserable is not of a very intense kind. We are left unembarrassed to enjoy those pictures of humble life which have constituted the great merit of George Eliot's works, and which appear in this new volume with as much freshness, novelty, and humour as ever. All that can be said against *Silas Marner*, as compared with its predecessors, is that it is shorter, and therefore slighter. The author has less ground to cover, and has not been obliged to fill up space with improbable incidents or painful

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scenes. The work has therefore been easier. The characters have had to be sustained for a shorter time, and the delineation of mental conflicts and emotions has been more in outline. If we take into consideration all the difficulties encountered and surmounted, *Adam Bede* still remains perhaps the author's greatest production. But, within its limits, *Silas Marner* is quite equal to either of its predecessors, and, in combining the display of its author's characteristic excellences with freedom from blemishes and defects, is perhaps superior.—*The Saturday Review*, 18th April 1861.

It is a great gain, because full of promise to her readers, that the last of George Eliot's works is undoubtedly the finest, the stream of thought runs clearer, the structure of the story is more compact, while the philosophical insight is deeper and more penetrating than in any of her former productions. It has been said that *Silas Marner* is deficient in interest, but the only element of interest in which it can be called wanting, is that which is supplied by the vulgar excitement of exceptional circumstance or of abnormal characters. In *Silas Marner*, the dead level and dry bones of English country life fifty years since, are illumined and vivified by a power of sympathetic insight which is one of the rarest of intellectual gifts. There is nothing so difficult to a cultivated intellect as to enter into the mental states of the ignorant and uninformed, it is an accomplishment of genius alone; the minutest analysis, and the most comprehensive inductions are but tools and help in such a task.

Heretofore novelists have either relied on an interesting and well constructed tale, or on the gradual and skilful development of a well-considered plot, or on unexpected solutions of prepared difficulties; and when this has been the case, the study of character has generally been weak and incomplete; or they have seized upon some particular type of character the growth of which they wish to display, and in this case the circumstances in which the hero or heroine is placed are generally forced or unnatural, being neglected as subordinate to the main purpose of the author. The most remarkable peculiarity and distinguishing excellence of *Silas Marner*, is the complete correlation between the characters and their circumstances; the actors in this story come before us like the flowers of their own fields, native to the soil, and varying with each constituent of the earth from which they spring, that is, it is impossible to dissociate any of the characters from the village in which they were born and bred. They form an organic whole with Raveloe; they are not connected with it by any external, or even humorous bands, but by vital threads that will not bear disruption. The stranger Silas is at last assimilated by the little

society, and only truly lives when the process has been completed. Nothing can be more profound than this picture of the manner in which all human beings are influenced by their environment; the consequence of this most wonderful fitness between the characters and the scene of their life, is that, on laying down the book, we do not dwell upon Silas Marner or Godfrey Cass or Dolly Winthrop, or any particular character, but are forced to embrace them all with their restricted country life; nothing short of all Raveloe satisfies the memory; there is no episode that can be detached from the story, no character that can be spared, much less conceived otherwise than it shows itself; there is about them all a certain absoluteness like that which characterizes the work of nature.

The profound insight with which the seed of retribution is shown shrouded in every act, and the intimate fitness which this retribution assumes in her hands is beyond praise;—truth calls not for praise, but demands acknowledgment. Of *Silas Marner* it is impossible to say which is most admirable, the vivid painting of life itself, or the profound remarks on the progress of that life; nor is this all, the kindly humour which glows through every judgment is as conciliating as the verdict is convincing. And the more so, as the author shows no foregone purpose in the construction of the fable; but leaves it to bear its own fruit. There is no single feature of this novel which will surprise those who are acquainted with the former works of this author; their greatest beauties are to be found in this; the objections which have been taken to the incompleteness and insufficiency of Captain Donnithorne and Stephen Guest, are here met by the best of all possible answers in the full and masterly treatment of the character of Godfrey Cass; the profound truth and delicate discrimination evinced in the delineation of this character are but too apt to be overlooked; it is one of those portraits which gain upon you, the more you look at, and which you leave with the feeling that no art could improve. A somewhat objectionable use of physiological images which certainly disfigured some few pages of the *Mill on the Floss*, is no longer recognisable, but the author's talent, like some fine crystal assuming its definite form, has here purged out of its symmetrical structure all impurities and foreign substances.—*Westminster Review*, July 1861.

Silas Marner is not unworthy of the reputation already acquired by the author of *Adam Bede*. It has no scenes of exciting or painful interest, but the characters are all well and firmly drawn, worked up from within, instead of the mere outward semblance being given. They are not described, but the leading idea, the keynote to their nature is given; and the

human actions that follow impress the reader with all the truth of reality. If we wished to be very critical we might say that the leading ideas of the character of the men and women round us are rarely clearly defined, or rendered distinctly articulate, as they are in this novel; they exist, although we may not have the power to tell their secret, by so much the more is real human nature richer than any book. The story of Silas Marner is very interesting; the interest is true and wholesome, not in the least morbid or questionable. The peculiarity of the tale is that its action is chiefly sustained by men; the female characters are only accessories. Of heroines there are, properly speaking, none at all, the agency of women is felt as powerfully affecting the welfare and destinies of the men who are engaged in the story, but they appear seldom and say little; still their influence is at work, and is felt for good or ill from the first page to the last. The three good angels are very natural human maidens, who in real life might be considered good sort of women but nothing out of the common run. Miss Nancy Lammeter is our favourite, with her pretty prim ways and her rules of conduct for her own guidance, 'which,' says the author, 'she carried within her in the most unobtrusive way; they rooted themselves in her mind, and grew quietly there, like grass.' At any cost to herself, she would do what was right, and though there was some narrowness in her powers of measurement, and some gentle prejudices, yet there was no flaw in the purity of her intentions, or in the unselfishness of her actions. She is a charming womanly character, and her influence for good upon her vacillating husband is both true to life and is very artistically managed. Dolly Winthrop, who was the nurse, counsellor and comforter of all the village, whose good thoughts came into her head always 'when she was sorry for folk and striving to help them,' is an excellent and racy sketch of a good woman not exaggerated into a caricature;—some of her sayings deserve to be printed in golden letters. The characters are not the same lay figures as have figured in former stories; they are fresh embodiments of human nature, who live and move in this history and in no other. Silas Marner, the weaver, who may be considered the central character of the book, is very good. Out of apparently common materials, a beauty and pathos are evoked, which sink deep into the reader's heart. Silas Marner, the weaver, comes before the reader at the commencement of the story. There is no over-colouring or striving after effects. Silas Marner is a weaver and neither says nor does anything beyond what is strictly probable and natural, yet he takes a hold on the reader's sympathy by the truth with which the inward working of his life is laid bare. The author touches and treats all the characters from their own point of view;

and with something of the tender love with which everybody regards himself. No character, however insignificant, or thing however trivial, but is drawn with the feeling of its own personality strong within it; the author judges nothing, but understands everything. The scene in the village alehouse is finished like a Dutch picture—so is the scene where the ladies are dressing for the New Year's Eve merrymaking. But *Eppie*, the foundling and adopted child, is the bright light of the book, her golden curls and bright glancing ways are charming; she has little to say or do beyond being the blessing of *Silas Marner's* life which the reader feels and knows she must have been; but she is left bright and undefined as sunshine ought to be. We shall not spoil the reader's interest by giving any indication of the story,—it abounds with subtle thoughts and felicitous expressions, being only in one volume the story does not grow weak nor its interest drag—by reason of the length of way. Readers who desire only to meet with high society and good company in their novels, and who consider it impossible to feel an interest in the fortunes of weavers and farmers may leave *Silas Marner* alone, for they will meet with nothing higher than the squire;—those who can feel sympathy with human nature, however humbly embodied it may be, will find *Silas Marner* comfortable reading.—*The Athenæum*, April 6, 1861.

I call *Silas Marner* her most perfect work not only because of the symmetry with which each part is adjusted in relation to the whole, nor because of these partly satirical, partly moral reflections with which George Eliot usually accompanies the action of her stories, but chiefly on account of the simple pathos of the central motive into which all the different incidents and characters naturally converge. How homely are the elements from which this work of art is constructed, and how matchless the result!

Nothing but the story of a humble weaver belonging to a small dissenting community which assembled in Lantern Yard, somewhere in the back streets of a manufacturing town, of a faithless love and a false friend, and the loss of trust in all things human or divine. Nothing but the story of a lone, bewildered man, shut out from all his kind, concentrating every balked passion into the one all-engrossing passion for gold. And then the sudden disappearance of the hoard from its accustomed hiding place, and in its stead the startling apparition of a golden-haired little child, found one snowy winter's night sleeping on the floor in front of the glimmering hearth. And the gradual re-awakening of love in the heart of the solitary man, a love, drawing his hope and joy continually onward beyond the money, and once more bringing him into sympathetic relations with his fellow-men.

The quality which distinguishes George Eliot's humour may be said to characterize her treatment of human nature generally. In her delineation of life she carefully eschews the anomalous or exceptional, pointing out repeatedly, that she would not, if she could be, the writer, however brilliant, who dwells by preference on the moral or intellectual attributes which mark off his hero from the crowd instead of on those which he has in common with average humanity. Nowhere perhaps in her works do we find this tendency so strikingly illustrated as in the one now under consideration, for here we have the study of a human being who, by stress of circumstances, develops into a most abnormal specimen of mankind, yet who is brought back to normal conditions and to wholesome relations with his fellow-men by such a natural process as the re-awakening of benumbed sympathies through his love for the little foundling child. The scene, where he finds that child, has only been touched on in a passing allusion, yet there is no more powerfully drawn situation in any of her novels than that where Silas, with the child in his arms, goes out in the dark night, and, guided by the little foot-prints in the virgin snow, discovers the dead mother, Godfrey Cass's opium-eating wife, lying with "her head sunk low in the furze and half covered with the shaken snow." The exquisite picture of Eppie's childhood, and the dance she leads her soft hearted foster-father are things to read, not to describe, unless one could quote whole pages of this delightful idyll which, for gracious charm and limpid purity, recalls those pearls among prose poems, the masterpieces of George Sand.—*Eminent Women Series*, GEORGE ELIOT by MATHILDE BLIND.

NOTES.

CHAPTER J.

PARA 1. In the days when—*I.e.*, before the introduction of machinery which extinguished domestic spinning and weaving. One or two touches in the story seem to point to the Great War (1793—1815) as the date of the story.

Thread-lace—Hand-made lace and therefore more expensive than the cheap machine-made lace of to-day.

Toy spinning wheels—Miniature spinning wheels made of the best material (oak) and polished, to serve as ornaments.

Among the lanes—Far away from the high roads.

Brawny—We cannot trace this farther back than Middle English *brawn*, muscle, Old French *braun*, a slice of flesh. *Brawn*, a favourite dish in England, is a preparation of the muscle (flesh) of the boar. As a *noun*, therefore, *Brawn* has narrowed in meaning, from 'flesh' to 'boar's flesh.'

Pallid, undersized—Their sedentary occupation led to physical deterioration.

The remnants of a race—They looked like an aboriginal race who had been thrust into the nooks and corners of the land by some stalwart conquering race.

Alien looking—Because so different from the agricultural labourers, who were sturdy, and rosy.

Upland—The antonym is not 'downland' but 'lowland.'

Dark against—As he stood on the top of the hill, his form, seen against the red sky, seemed dark by contrast with it.

What dog likes—Notice George Eliot's keen notice of traits of men and animals 'Her knowledge of and sympathy with animals was as remarkable as that which she showed for human nature. Thus she astonished a gentleman farmer by drawing attention to the five points of his horses. Her intimate acquaintance with the dog comes out in a thousand touches.'—*Blind*. How true this remark is. But we did not notice the fact, till told by George Eliot, but, when told, we immediately recognize the truth of the remark.

He had good reason to believe—Or 'he very probably knew.'

Flaxen thread—The flax spun into thread or yarn by the farm-house spinning wheels. It was the weaver's province to collect this as *his* raw

Phantasm—The faintest show.

PARA. 3. **Not that it was**—Ellipsis. 'I do not mean that.....'

Merry England—The original meaning seems to be 'active,' 'brisk,' hence 'lively,' 'cheerful.'

Spiritual point of view.....**highly desirable tithes**—The farmers pay a tenth of their rent (to the local clergyman, usually), for the support of the ministry of the church in that parish. If the clergyman receives all the tithes he is styled a *rector*. Sometimes the tithes go to a *layman*, who devotes a portion of them to the salary of the clergyman, who is then styled a *vicar*. (Lat. *vicarius*, in place of; a substitute, the vicar performing the clerical duties in place of the lay rector). George Eliot says that in this parish the farm were large and rich, paying large sums as tithe to the clergymen. Is there a covert hit at worldly mindedness among the clergy of former days? From 'the *spiritual* point of view,' the tithes were handsome!

Turnpike—A turnpike was originally a *pike* or bar of wood, turning horizontally and placed in a path with the object of preventing anything more than a foot-passenger from passing through. When roads in England were made and toll-houses erected, the word turn-pike (swinging bar) was borrowed from the foot path. The bar, or gate, was put across the road to prevent people from avoiding payment by forcing their way past the toll house.

Vibration of the coach-horn or public opinion—This is a case of condensation. Bain and Adam's Rhetoric, § 40. Sometimes we find the verb applied to incongruous objects. 'Brutus instituted Liberty and the consulship,' where we should have expected *two* verbs. The village was not in touch with the busy world, lying as it did remote from all coach-routes. "Never reached by the sound of the coach-horn or *influenced* by public opinion."

Home steads—Farm-houses.

Showed the summits—Told you at once who were the grandees of the district. A village with no big houses tells you there must be a very big house not far away. A village with two or three substantial farm-houses, lets us know that the land is not held by one great man, but is divided, and these two or three large farmers are in the first rank of local society.

Farm quite badly—A sly hit at the careless farming that prevailed when the war kept wheat at a famine price.

PARA 4. **Exceptional nature**—See note on Chap. I, para. 1, 'superstition clung.'

Unknown region—See Chap. I, para 1, 'region of vagueness.'

So had his way of life—Understand 'mysterious peculiarities' as the object of 'had'; *his way* is the subject.

A pint—Of ale.

Rainbow—The name of the village inn.

Save for the purpose—Except either to collect yarn or deliver linen.

Necessaries—Hindu students are given to using indefinite phrases 'Necessary things' is very common in essays. We should avoid indefiniteness, but when general terms have to be used, take care to use them correctly. 'Necessaries,' 'preliminaries,' &c.

Against her will—Because his appearance frightened them. Silas would never pay court to any of the village girls. In fact he behaved as if he knew any such suit would be vain, as if he was aware of the current opinion the girls had of him *viz*, that he looked like a man risen from the dead. This opinion accounts for the use of *unwilling* above. There were other causes for the unwillingness of the girls to listen to him if he had courted them. He was subject to fits, and for this reason, too, was spoken of as 'a dead man... . . .'

Eyes were set—Fixed 'Has the glue, (mortar, &c.,) set?' A bone-setter is a man who puts right dislocated bones.

Made up his mind—Felt sure. **Came all right again**—Felt well again. *All right*—*Right* is the complement of *came*, *all* the adverb. There is probably an error in punctuation. Omit the comma after *again* and read 'all right again like,' a use of *like* which is very vulgar and extremely common. *Like*, in this use = 'as it were.' Though this use of *like* for *as* is vulgar, it is becoming very common in newspapers and novels: "like he did" is so common that it may soon be recognized as legitimate. If the punctuation stands, there is an ellipsis: he came all right again suddenly, like a recovery in the winking of an eye is sudden.

More by token—A curious phrase signifying 'to give additional evidence.' 'All this.....more credible by the fact that'

In a fit—The word *fit* conveniently designates any strange attack, and puts a stop to awkward enquiries.

Argumentative Mr. Macey—*Macey* is universally regarded as a capital sketch. 'Mr. Macey as a kind of male Mrs. Poyser, full of witty sayings hot from George Eliot's mint. 'There's allays two 'pinions; there's the 'pinion a man has of himself, and there's the 'pinion other folks have on him. There'd be two 'pinions about a cracked bell if the bell could hear itself,' 'I don't heed how the women are made. They wear neither coat nor breeches; you can't make much out of their shapes.' 'He isn't come to his right colour yet; he's partly like a back-baked pie.' These and many other gems sparkle in Macey's conversation.'—*Oscar Browning*.

Clerk to the Parish—Registrar of births, &c., assistant to the vicar, &c..

And not fall down—Without falling down.

A stroke—The term used to signify a sudden disorder of the nerves, —paralysis, &c.

Thrown him on the parish—Another instance of *condensation*. See note on Chap. I, para. 3, 'Vibration of.....' We should expect

A temptation—The thought that the inclination to wander in pursuit of medicinal and botanical studies was a sin, since, in cases of illness, he ought to trust chiefly to prayer and faith.

PARA. 7. David and Jonathan—The most intimate friendship recorded in Scripture (I Sam. XVIII. 1—4). In classical literature Damon and Pythias (see Classical Dict.) were the types of two souls living in intimate communion.

Shining instance—Beautiful example. The other meaning of *instance*?

Weaker brethren—Members of the church less spiritual than himself.

His own light—His own spiritual knowledge.

Imperativeness—In contrast to *impressible*. Marner, so easily influenced by others, delighted in a sternly self-reliant, imperious nature like that of his friend.

Self-doubting—The hesitating Marner loved to depend on his imperious friend. When Marner received contradiction from his friend, he did not doubt his friend, he doubted himself. Hence he was led to expect contradiction and to trust to it.

Deer-like—Because the eyes of deer are large and prominent.

Assurance of salvation—The Nonconformists—or at least a large section of them—believe it not only may man be saved, but that a knowledge of his having been saved is granted by God to him. This doctrine is known as “the Assurance of Salvation.” On the whole, the Church of England has pronounced against it.

Than hope—Than a hope that he would be saved, mingled with a fear that he might not.

Conversion—His repenting of sin, and escaping from the guilt of it through faith in Christ's atoning sacrifice.

Calling and election sure—‘Give diligence to make your calling and election sure,’ II. Peter 1. 10.

The open Bible—Not *an*. A particular Bible, the one belonging to William Dane, is meant.

Fluttering forsaken—Though their souls are in semi-darkness, they endeavour to rise to a knowledge of what is spiritual and infinite. There are few to sympathize with them, and they may therefore be said to be ‘lonely.’

PARA. 8. No chill—No diminution. It is a useful exercise to make a collection of the various figures by which the passions are expressed. Do this for *love, anger, &c.*

Been engaged to—The two were under a mutual promise to marry.

Mutual savings—This is rather an unusual use of *mutual*. *Joint* would have been the usual word. The use is correct however because any savings made by each were mentally devoted to the increase of the comfort of the *other*.

In order to their marriage—This use of a noun with *in order* instead of the infinitive of a verb (which is after all a noun) is quite regular. 'In order to this' is quite common. In order = for the purpose of. **To**—Marks purpose.

Sunday interviews—Sunday was the only day on which the servant could obtain leave of absence to see her lover.

Cataleptic fit—A sudden seizure in which motion and sense are arrested.

Fellow members—Of the congregation.

Jarred with—Was out of harmony with.

A jarring sound—A dull sound of some heavy body falling; and by metaphor, anything disagreeable is said to jar. 'It jarred on his senses, on his ear.'

Hid no accursed thing—That he was given to no secret sin. "Accursed thing" is a Scriptural phrase. See *Joshua* VII, 1, 11, 18, &c.

Fluctuation—Hesitation. Like a wave tossed forwards and backwards, she persisted in no single course, but displayed first a feeling of love and then a feeling of dislike. From Lat. *fluctus*, a wave.

Without strict investigation—The dissenting churches have gone to great lengths in regulating the lives of their members. Here the Church would enquire if any wrong doing on the part of either of the lovers had led to the breaking of the engagement, were such a breaking to take place

Widower—One of the few nouns which is formed from a feminine. Cf. bridegroom.

The one—Refers to the nearer noun—William.

The other—Refers to the person mentioned previously—Silas.

He had to lift it—He was obliged to lift it. *Compulsion* is one of the meanings of *must*, the other three being 1° *certainty*; 'It must be so; (2) a fixed determination, 'I must go now; (3) inability to control oneself; 'you must be chattering when I tell you to keep silent' The old meaning was 'to be allowed.'

In the sense of 'being compelled,' the verb 'have to' is an equivalent, and its use prevents any doubt as to which of the three meanings of *must* is intended. Indeed *must* in its past tense implying compulsion is now obsolete. Cf. 'He must needs go through Samaria,' where we should now say 'he had to go.'

To see—In order to see. Gerundial Infinitive. The limbs were rigid. See Physiology as to the time when rigidity commences.

PARA. 19. Forms in which—About ceremonies and even the articles of our creeds.

The form and feeling have never been separated—Silas had identified all religion with the *forms* to which he was accustomed. Hence when he was expelled from Lantern Yard there was, since he knew of no other form of religion, no help for it but to ignore God altogether.

Again though *we* argue about the efficacy of different forms, rites, &c., it never occurred to Silas Marner to doubt that God accepted the management of the lot drawing. He never felt that it might be presumptuous folly to act thus, or that such might not be a religious *act* at all. True he and the others *felt* religious: but that is another thing.

Independent thought—To banish the religious feeling connected with a certain act and to discuss this from the ground of reason, was impossible. Silas could not make his reason act independently of his religious feeling. The latter dominated the former.

Must—See note on Chap. I, para. 8. If Silas had made this effort to banish *feeling* and consult reason, this effort would have been made at a most unlikely moment for it—when his energy was lost, when the whole mind was prostrated. Therefore, at that time of all times, such an effort could not have been made.

If there is an angel—In the Bible God is spoken of as having a Book of Deeds written. 'A book of remembrance was written before Him for them that feared the Lord and that thought upon His name,' *Malachi III. 16*. 'And the books were opened,' *Rev. XX. 12*. Sterne has made the 'Recording Angel' famous by a passage in *Tristram Shandy*. Uncle Toby uttered an oath and the Recording Angel, dropping a tear, blotted out the record of it.

PARA. 20. Benumbing unbelief—An unbelief that benumbed or paralysed his mental faculties.

She held—She considered.

CHAPTER II.

PARA. 1. Been made various by learning—'Reading maketh a full man.' 'Wise men use studies; for they teach not their own use, but that there is a wisdom without them and above them, won by experience.'—*Bacon*. Culture, if it can avail anything, ought, by making us acquainted with various modes of living, to help us to feel a continuity of life, even among new scenes.

Shows another lap—Wears a different face.

Other forms—Habits, occupations, &c., are all different from those to which the man was accustomed and to which he clung from early youth.

Unhinged—Minds that have fallen loose as an unhinged door falls from its place.

Lethæan water—Lethe was a river in the lower world; its waters gave oblivion to those who drank thereof.

Symbols—Those forms in which their former life was manifested. In Marner's case the symbols of his earlier life were Dane, his sweetheart, Lantern Yard, the chapel.

Rank tufted—Coarse grass, rising into tufts or bunches.

Centring in Lantern Yard—That had its centre or chief manifestation in Lantern Yard. A pious Dissenter like Marner, never allowed his thoughts to stray very far from his chapel. Round *that* all his thoughts revolved.

Altar-place... dispensation—A sacred spot where he had partaken largely of Divine Grace. The reference is probably to the altars erected by the patriarchs, Noah, *Gen.* VIII, 20; Abraham, *Gen.* XII 7, XIII. 18, XXII. A dispensation is a free gift from the great Of. 'dispensing charity.' *Dispense* contains the idea of universality, 'giving to all.' We *distribute* when we *select* recipients.

Rustling—Of their clothes.

Key of petition—Pitched in a tone never heard except in their petition to the Almighty. *Pitched* is the participle, *uttered* is the verb, of which *voice* is the subject. Understand *which were* before *pitched*.

Occult—Their meaning was more or less hidden even from the devotees, certainly from chance worshippers.

Like the amulet—The charm worn by a person is familiar but nevertheless an object of awe to the wearer.

Amulet—Of Arabian origin, literally 'a thing carried,' Arab root *hamala* (he carried). This derivation is disputed.

Unquestioned doctrine—Doctrine with which all agreed.

Swayed to and fro—in his emotion handled the book—*Either* (1) The very way in which he took up the books was familiar; or (2) The familiar *interpretation* of Scripture. Cf. 'How did he handle that text?' For the phrase we may substitute, 'preached,' 'discoursed.'

Couplets—Before the days of National Education hymns were given out in couplets—two lines at a time, in order that those without books, and those unable to read, might be able to join in the singing. Two lines are easily remembered.

Recurrent swell—The voices rising again and again in chorus till the conclusion of the hymn.

Channels—Through those Marner drew spiritual force.

A weaver who finds hard words—Hymns are simple, but a weaver, to whom even they seem hard, is not likely to know of religion existing apart from its form or outer dress. Religion to Marner meant Lantern Yard, the minister, the hymns, &c. He could not think of religion apart (abstracted) from the *apparatus* of it. This passage will explain some notes.

Sally Oates—The Cobbler's wife. See also Chap. I, para. 4.

Ease her—Give her relief.

A sense of unity—Because knowledge acquired in his former life had been turned to account in his present life.

Brown waters—This was the somewhat contemptuous name given by the villagers to Marner's preparation of Foxglove. So the word *stuff* above is a common and contemptuous term for medicine. So bad wine is spoken of as being 'poisonous stuff.'

Occult character—That there was something mysterious.

Wise woman at Tarley—Some woman that had the reputation of being a witch. 'Wise man' (or woman) was the name usually given to persons suspected of being endowed with miraculous power. A recent case in Devonshire shows that belief in the existence of such people has not died out in country districts.

How did he know—To know that implied a supernatural knowledge. Therefore he must have known 'a fine sight' (a great deal) more. In this and the next sentence George Eliot is giving us in semi-indirect speech, (see note to Chap. I, para. 8; the villagers' opinion.

Water in the head—Water on the brain.

From unknown parts comical looking—See Chap. I, para. 4. 'His appearance had mysterious peculiarities, which corresponded with..... and his advent from an unknown region'; also Chap. I, para. 2, all cleverness.....nature of conjuring.'

PARA 6. The milk—Mothers, whose milk had ceased to flow, came to him. The = their. **Stuff**—Medicine.

Against—Not 'for.' That would imply that they already had rheumatics. 'Against' signifies 'to prevent them from coming.' Of. 'Lay up money against a rainy day.'

Knots in their hands—Cramp. The blood forms little knots or swellings in the veins. The cause is a stoppage of the circulation.

Money on this condition—Marner was getting to love the money obtained by weaving because it was a recognition of 'fulfilled effort' (Chap. II, para. 4). But money, obtained by selling charms, was a different thing.

On this condition—Obtained in this way.

Towards falsity—He knew charms to be false: to sell them was to be guilty of falsehood: and to this he had never stooped.

Transient sense—See Chap. II, para. 5. 'An incident happened which seemed to open a possibility of some fellowship with his neighbours Silas felt a sense of unity between his past and present life, which might have been [but was not] the beginning of his rescue from the insect-like existence into which his nature had shrunk.'

PARA 7. The guineas—These were obtained by the weaving. Marner took no money for his medicines. The guinea as a coin is now obsolete;

as a sum it is still used. Subscriptions of a guinea are common. The guinea as a coin ceased to be current in 1817. According to Brewer, the first guineas were coined from the gold in Dutch ships from the coast of guinea captured by the British in 1666.

Drew—Took out from his board. Cf. 'to draw money from the bank.'

Until the growth—What was a mere means of passing the time became an end, or object in itself.

Repeating some trivial movement—Who has not done this?

Which is incipient habit—When we want to repeat a thing, this is the sure step to the *habit* of repeating it.

Showed them no purpose—Marner had no purpose in saving money and stinting himself. All purpose was gone (para 4 of this chapter), but filling up his dreary life by earning money grew to be an end in itself.

A new desire—For more.

Made a riddle—(Which was) made. **A riddle**—His faith in a beneficent Governor of the world had gone. He knew not how to explain the existence of the world and of the evil in it. His existence, and everything else became a puzzle to be arranged, a riddle to be answered, a problem to be solved. See chapter I, para 16, "There is no God....."

Into periods—After finishing one piece of work, he got paid for it. Then he commenced a fresh piece. The receipt of money divided one piece of weaving from another. By recollecting the dates when money was paid over to him, and the amount received, he could recollect what work he had done.

As his loom was—In his opinion; as it seemed to him. Workmen seem to express this opinion in words. For the train, the ship, and even, among rustics, the tools are 'she.'

His familiars—His familiar friends. Adjectives as nouns take the plural; 'necessaries,' 'relatives,' 'vegetables,' &c.

Covering with sand—The floors of cottages were generally sprinkled with sand, as, in mediæval periods, the floors of castles were strewn with rushes. The floors require less cleaning; when thus treated. The sand in this case was intended to hide the signs of the removal of the bricks.

Flock-beds—This word 'flock' is not 'flock = herd,' but flock,—a 'lock of wool,'—from Latin *flocus*, through the French. A flock-bed is then 'a mattress or bag stuffed with wool.' Similarly stockings, teapots, chimneys have been favourite hiding-places.

In the days of King Alfred—And of Kings before him. With the time of Edwin of Northumbria began the English proverb so often applied to after Kings, 'a woman with her babe might walk scathless from sea to sea in Edwin's day.'—*Greene*.

A course as dark and dubious—To an untraveller peasant, the idea of leaving his village was terrible. Even to-day, in spite of railways,

there are English peasants who have never seen a train, nor been twenty miles from home.

PARA 8. His guineas rising—Increasing : the heap of guineas rose.

Hardening into a pulsation—A confusion of metaphor. How can anything *harden* itself into a *pulsation* or *narrow* itself into a pulsation ? His life instead of *throbbing* with many *emotions*, throbbed with one *pulsation*. **Desire**—For gold. Satisfaction at obtaining gold.

Without.....end—See Chap. II, para. 4 ‘when all purpose was gone.’

Erudite search—Investigations requiring profound knowledge. *Erudite* from Lat. *erudio*—I free from rudeness, I teach (*e*, out of, *rudis*, rude). Learned men have engaged in profound investigations or evolved speculative theories without thinking of the end, merely as a mental distraction.

A mechanical relation—Since a machine is constructed for a purpose, and since Marner was now no better than a machine, his figure adapted itself to its duties—he bent his back so as to drive the loom

Whichmeaning—We look for that to which it belongs. So on seeing Marner’s bent figure people looked for the loom.

Old master—Country people generally use *Master* instead of *Mister*. Master is now usually applied to children only ; the rustic use marks what was once universal custom.

PARA 9. A coupleoff—A distance equal to the length of two fields. Marner had to pass through two fields to reach the well.

Similarly we say ‘I get down three stations further on.’ ‘His house stands three houses further on.’

Gave a satisfaction—The impress and feeling of the handle were like the grasp of a friend.

Step.....stile—Where the path came to the wall separating the fields, Marner had to ascend by steps to the wall and descend on the other side. This kind of passage, designed to prevent cattle from straying, is called a stile.

There was a ditch along side the wall, and where, the path had to pass over, the ditch was passed by a small bridge.

PARA 10. Monotony—Of sound. Is *monotony* strictly correct ? There were *two* sounds proceeding from the loom ; see chapter I, para. 2]. ‘Little variety.’ would be better.

Slow growth—The web was slowly filled by the threads. As the warp which was of *one* colour, grew, there was a growing *sameness*.

A constraint—When we have been steadily practising one movement, continued effort is easy, but cessation of the movement difficult.

Wasted no room—The round pot wasted room, took up space uselessly in a square hole. In the corners bags could be put.

Bathed his hands—Let them drop through his fingers and over the sides of his palm; children play similarly with sand.

Only half-earned—He was not yet paid for the unfinished cloth still in the loom.

To fetch.....home—See chapter I, para. 4, 'the purposes of his calling.'

Once familiar herbs—See chapter I, para. 6 'of late years he had doubts.' When these doubts came, he ceased to search for medicinal plants.

CHAPTER III.

PARA 1. Timeless origin—Pre-historic origin. Playful exaggeration; a family of great antiquity is said to have begun before time began.

Complained of the game—Another satiric touch, like 'farming quite badly,' chapter I, para. 3, 'highly desirable tithes from a spiritual point of view,' chapter I, para. 8. The landowner, usually devoted to sport, naturally favoured the increase of game on his land. The tenant, to whom that increase meant partially devoured crops, as naturally complained.

Quite.....lord—Like a great landlord. With many tenants, of whose interests he was quite oblivious.

PARA 2. That.....war-time—The Napoleonic war. *Glorious* because war is waged for glory and glorious because it brought prosperity to landowners and farmers (the landed interest *i.e.*, those who depend on land).

Favour of Providence—Because, wheat being at famine prices, farmers grew rich and were able to pay high rents to the landowners. Wheat was then from three to four times the average price of the last few years.

Fall of prices—After the conclusion of peace. **Wereanointing**—Were even then hastening them. We grease wheels to *accelerate speed*.

From the winds.....to the thoughts—The two ends of the series are named. From the influences of climate to the various impulses that were stirring man.

Currents.....energy—That were stirring in certain quarters, and leading to the rise of manufacturing centres. Activity in iron-producing and in cotton spinning was especially noticeable.

Puritan earnestness—Currents of revived religious feeling. An allusion to Methodism.

Gout and apoplexy—The fruits of heavy drinking and gluttony.

Mysteriously—Without apparent cause. This is sarcasm. We know the cause of these ailments well enough.

In the right of it—Were quite right to lead a jolly life. ‘To lead a jolly life,’ an infinitive phrase in apposition to *it*. ‘Were in the right of it when they led a jolly life.’

Multiplication of orts—The feasting of the rich led to much waste. The scraps fell to the poor.

Orts—Scraps, leavings. From A. S. *or*, out, and *etan*, to eat. ‘Orts are what you leave out when eating’ The same prefix occurs in *ordeal*.

Betty Jay—Some poor villager.

Scented the boiling—Knew by the rich aroma of the cooking when such luxuries as hams were being got ready at the squire’s. But she felt no envy, because the liquor (broth), in which they had been boiled, was sure to be given to her.

Top-knots—Ribbon for the hair. Or perhaps *false-hair* intended to eke out the natural quantity and make it look better,

Band-boxes—Thin boxes for the carriage of ladies’ clothes.

On pillions—Riding behind a man to whose waist they clung. A pillion is a cushion or cloth on which the woman-rider sat. Irish *pill*, a covering, Latin *pellis*, a skin.

Precious burden—The band-boxes.

A brief pleasure—Having run such risks to secure pleasure, they did not care to cut that pleasure short.

Keep.....house—Entertain the neighbourhood.

Standing dishes—Dishes that last some time, opposed to the dishes that have to be prepared every day. Standing dishes would include rounds of beef, hams, pigeon-pie, &c.

Orchards—The name of Mr. Osgood’s residence.

Chines—Portions of the backs of pigs. This is considered by country folk to be a very choice dish. **With.....fire**—Quite fresh.

Spun butter—Butter made in threads. In this way it is more appetizing than if brought to the table in lumps.

PARA. 3. Wholesome.....fear—‘Wholesome love’ is easily understood. There was ‘wholesome fear’ because, with a mistress in the home, the servants were afraid to waste, and the family was afraid to be extravagant or riotous.

And this—This absence.

To preside—Since the squire was the highest among the frequenters of the Rainbow.

Taste.....swopping—Exchanging property.

Something.....oats—Irregular courses, deviations from strict morality, are, said the villagers, natural in young men, and cease at the attain-

ment of manhood; but Dunstan was likely to continue in the evil path in which he had begun to tread. 'Sowing wild oats' is a euphemism for the immorality of young men.

Went dry—Had none.

A monument, Tankards.—The badges of the highest respectability as measured by rural standards. A sly touch on the part of the writer. Only the leading families put up monuments to their dead in the church and only they are well enough off to have silver tankards, or mugs. The poor man drinks out of pewter or china.

Open faced—Frank.

To.....day—As eldest son he would succeed to the estate on the death of his father. The verb 'am to' denotes, (1) duty, obligation, 'You are to do this at once,' (2) futurity, 'When are you to appear for Matriculation? Here futurity is expressed.

The.....road—The road to ruin. 'Should take to leading a fast life like his brother.'

Miss Nancy Lammeter—Of whom he was fond.

Looked.....shyly—Had looked coldly on him. She had treated him shyly, as if he were a stranger, not a friend.

Last.....twelvemonth—Not twelve months; so 'five pound' is common; a two-pound trout, a ten-acre field. For 'last Whitsuntide twelve-month' we may say 'Whitsuntide last year.'

Days.....together—For several continuous days.

More.....common—An ellipsis, 'more wrong than it is common to be wrong.'

Fresh coloured—He had lost his ruddy complexion, (a sign of secret anxiety or shame).

Should.....mistress—Should marry Godfrey.

Inway—A vulgarism. [The words are the opinions of the people.] For 'in such a way.'

A.....salt—The thrift of the Lammeters is in sharp contrast to the waste and profusion that prevailed at the 'Red House.'

Hadbest—Had food of the best quality according to his rank. The family had food suited to them, the servants enjoyed as good plain food as was anywhere given to servants.

If.....never—Even if.....which was not likely to be the case.

His incomings—Notwithstanding the money that came in as rent, &c.

Morepocket—Many hands found their way into his pocket besides his own hand, or, 'The money escaped in more ways than one.' His sons dipped pretty freely into their father's pocket.

Didn't.....leaf—Didn't reform.

Might.....Good-bye—He was not likely to keep on good terms with Nancy. She would dismiss her lover for good.

PARA. 4. Once hopeful—He was *now* joining in the foolish courses of his younger brother.

Dark.....parlour—The walls were covered, not with paper or plaster, but with panels of oak. When oak panelling is very old it is almost black, and rooms so panelled are always dark. *Wainscot*, a corruption of old Dutch, *wagge-schet*, wall boarding. *Wæg*, wall; *schet*, a partition of boards.

Foxes' brushes—Tails, the trophies of the sport of fox-hunting.

Flat ale—Stale beer, that had been drawn long ago, and left standing.

Pipes—Long clay pipes, so common in old country houses.

Any.....charm—The presence of women. There was no woman in the family.

Blond—Fair. He was light in complexion.

PARA. 5. Thick-set—Sturdy, broad-limbed, rather short.

Gratuitously.....bearing—A manner displaying an unaccountable excitement. **Spaniel**—Literally Spanish dog, from Fr. *espanol*, Spanish.

Spaniel—Letters dropped. E. representing Hi. Lat. *Hispania*, Spain.

PARA. 6. What..... me—'What do you want to see me about?' Dunstan had been sent for by Godfrey.

My.....betters—Whom I was taught to obey. In the Catechism the child is taught that he ought to 'Submit himself to all his governors, teachers, spiritual pastors and masters. To order himself lowly and reverently to all his betters.' The Catechism in the Prayer book is to be taught to all children.

PARA. 7. Shake..... sober—Get sober. A man often shakes himself to collect his thoughts.

Gloom—Mr. Godfrey did not look half so fresh-coloured and open as he used to do (Chap. III, Para. 3). The reason for the gloom will be seen later on.

Uncalculating anger—Godfrey wanted to be angry, regardless of consequences. Were he sober, he would calculate the results of his anger, [Dunsey's telling Godfrey's secret to the Squire] and, being afraid of the consequences, would keep quiet. In order to vent his anger he worked himself up by drink.

That..... Fowler's—Fowler was one of the Squire's tenants. Godfrey had received the half-yearly rent and, instead of giving it to his father, had lent it to Dunsey. He now wants to pay it to his father, who thinks it has not been paid and is angry with his tenant. —Godfrey speaks of the

father as the villager did. Many avoid the word father, and use such abominations as 'governor, etc.

He's threatening—The Squire threatens to send the bailiffs (a process not unknown in India) to take goods equal in value to the rent.

Distrain—(Lat. *de stringere*, to draw asunder), to strain, press, ver extremely, to seize goods.

All.....out—It will be known. 'If I don't tell, Fowler will let my father know.'

Cox—The Steward of the estate, or else the solicitor.

Come.....up—Colloquial for 'pay up' simply. Similarly 'Go and call' = 'call' and 'see and get' below = get.

Short o' cash—Has not much ready money.

To.....nonsense—To endure any tricks.

Making.....with—Spending his money.

PARA. 8. **Suppose..... get**—Let us suppose that you get = pray, get. Suppose you have got money saved, from which you can pay the amount in question.

You..... kind—*Was for were* was once more than a provincialism. In the eighteenth century persons who would now be called gentlefolks said 'you was.' See Richardson's *Clarissa Harlowe*.

Your...love—Sarcasm. Godfrey gave it to his brother in order to close the mouth of the latter about his own doings.

PARA. 10. **Good-natured**—Sarcasm. 'See what I could get done to you, and yet I don't. Why I could &c.' The fact was, Dunsey found it better to milk his beast than to kill it—to torture his brother into gifts of money than to reveal his secrets and so lose the control he had before.

I might get—*Viz.*, by telling your secret, (which is told us in the next sentence).

Cut.....shilling—Disinherited. The *shilling* is only a figure of speech.

Nice young woman—Irony.

And..... slip—Father would turn you out of the house and disinherit you, while I should step into your place, and be treated as the eldest son.

As.....be—Ellipsis, 'as comfortable as anything could be comfortable.'

PARA. 11. **Quivering**—With anger and with pain, so tortured was he by his cruel brother.

To.....with—A mere expletive, meaningless phrase.

I'll follow—I can tell things about *you*, and I *will*.

Bob—The third son.

He'd only think—If I told Father about you, he wouldn't grieve. He would think it a good opportunity to get rid of you.

PARA. 12. Nodding sideways—To show he was not convinced by his brother's arguments.

It'nd—It would. **Tocompany**—To be turned out with you.—I really think I will tell of you; if you tell of me, we shall both be turned out together, and that will be very pleasant.

Handsome brother—We may judge from this sneer that Dunsey himself was *not* handsome.

What.....you—To have to do without quarrelling would be so strange and unpleasant.

You'd like better—But you would prefer to stay at home and to continue to be the eldest son.

PARA. 15. Old Kimble—A disrespectful allusion to the Doctor (Chap. II, Para. 5). Evidently Dr. Kimble *had* lent money to Godfrey, as the reply indicates.

PARA. 17. Wildfire—Godfrey's horse, so named from its spirit.

PARA. 18. That's.....talking—It is easy to say that, but one can't sell a horse at a moment's notice.

PARA. 19. Bryce and Keating—Young gentlemen, friends of the Casses.

You'll.. ..one—When it is known that your horse is for sale, you will get many offers.

PARA. 20. And.....home—And by going to the hunt I shall get back late and muddy, whereas I want to go to the ball.

PARA. 21. Turning his head.....treble—Dunsey annoys his brother by mimicking a girl's carriage and voice. Mincing, literally 'cutting up small,' 'chopping his words,' imitating the affected pronunciation of girls. A. S. *min*, small. Cf. Lat. *minor*. **Treble**—Sbrill, feminine voice.

Wedance—Dunsey puts himself in Godfrey's place. This use of *we* is sarcastic. "How clever we are" = you are. **Promise**—Shall promise. **And be taken**—And (shall) be taken.

PARA. 23. Artificial tone—Not in his natural voice, but in the 'mincing treble.'

Taking a whip—Preparing to defend himself if Godfrey carried out his threat.

But end—Thick end, handle. *But* is connected with *beat*, it is 'that with which one beats.'

A.....chance—Of recovering her favour and marrying her.

Creep.....again—Be on friendly terms with her.

It.....time—It would bring your marriage (with Nancy) nearer.

Too.....landanum—An allusion to a pernicious habit contracted by Molly Farren, Godfrey's *present* wife.

Being a second-wife—'As long as she knows nothing of Molly, she will be quite willing to marry you. She will be, as she thinks, your first wife: we know better, she will be your second.'

A.....brother—Me. This is the third time Dunsey has used this phrase. Of course it is sarcastic and obviously irritates Godfrey.

You.....obliging—You will do all you can to keep your secret safe by gratifying me.

PARA. 24. **Urge a man**—Push your opponent too far.

Make one leap—Make your enemy choose a course different from the one you are pressing on him.

But.....now—I think I may as well do something else as do what you demand.

Get.....back—I shall get rid of you. Perhaps a reminiscence of the story of Sinbad. He took an old man on his back and could not get rid of his burden.

She's.....threatening—Molly Farren, who is vexed with Godfrey, perhaps because he doesn't give her enough money.

Worth.....price—Don't delude yourself into thinking that for your secrecy I will pay a price however great you make it.

You.....me—You take all my money.

Its all one—One alternative (paying you to keep silent) is as bad as the other (telling my secret).

May go.....I will *not* do as you want. You may go.....for all I care.

PARA. 25. **Overshot.....mark**—Pressed his brother too much. It was not his policy to drive his brother to desperation and let Godfrey tell his father. It was better to let Godfrey's secret be kept and thus to squeeze money out of him as the price of secrecy.

PARA. 26 **Across.....chairs**—His feet on one, his body on the other.

To rub—As if to show that he did not care which course Godfrey took see chapter III, para. 31. He knew Godfrey would yield in the end.

PARA. 27. **Helped.....decision**—He was bodily strong but morally weak.

Dreaded consequences—The danger that lay in continual submission to Dunsey, or on the other hand, the anger of his father and the loss of Nancy that would follow an avowal of the truth.

Anticipate.. .. betrayals—To go to his father and tell him all, thus forestalling exposure, whether by Dunsey or by Molly herself.

By.....step—By his own avowal.

Not contingent—Not dependent on circumstances.

That certainty—That, were he to confess, he would be driven from home. See the next sentence.

He.....on—So ugly was the prospect that awaited him, were he to confess, that to return to a state of indecision seemed, bad as that state was, endurable.

The.....son—This was the prospect, the *certainty* that Godfrey saw.

To..... beg—‘I cannot dig, to beg I am ashamed,’ the words of the unjust steward, when ejected from his post. *Luke XVI. 3.*

Has..... bulk—Were the tree a sapling, it might take root again, a big tree could not. Were Godfrey a labourer, he could find another sphere of work, but being by the favour of Providence, a gentleman, a recovery of a position once lost, was impossible.

The one..... motive—Molly Farren. Were his marriage known and were he to be disinherited, what would be the good of striving to regain his position, since he must always have Molly with him as a perpetual incubus.

On.....side—After confessing the truth.

Listing—The vulgar form of ‘enlisting.’ To enlist is to enter on a list or roll of names. The verb is obtained by prefixing *en*, Lat. *in*, to list. In those days only desperate men enlisted to serve in the army as privates. Their bad conduct in the army reacted on the public estimation of soldiers and made it more disgraceful to enlist. Things are different now, but the old prejudice lingers.

Trust to casualties—Trust to what might turn up in his favour, ‘Betrayal was *not* certain.’

Sitting..... feast—Enjoying his life and making love to Nancy.

With the sword—It was said of Damocles a Syracusan that he flattered Dionysius, the tyrant of that city, who invited the flatterer to a banquet, where a sword, suspended by a thread, hung over his head. This was to show the uncertainty of a tyrant’s life.

Cold darkness—The world, away from home (which he would have to leave if he confessed).

His pride—He saw that concession to Dunsey was the easier course, but he was too proud to take back his defiant words. Chap. III, para. 24, so he went on quarrelling.

In.....draughts—As if he expected to be interrupted by fresh talk

PARA. 28. **Cool way**—Unconcerned manner.

The last thing—The horse, which is the last thing I have now.

Best.....horse-flesh—The finest animal. Horse flesh, 'in a civilized sense,' is applied to the living animal.

The... ..emptied—As they must be, if we sell our horses. Then everybody says how poor we must have become.

PARA. 29. **You.....justice**—You recognize how people repent the bargains they make with me.

I'm a jewel—I am a good hand at enticing people.

PARA. 30. **I dare say**—I quite believe it. (Ironically).

Trust my horse—To trust my horse to you! Exclamatory infinitive.

PARA. 31. **It's all one**—It makes no difference to me. I shan't get into trouble about it.

To.....you—To consult your convenience.

It's not convenient—Godfrey wanted to dance in the evening. A day's hunting is not a good preparation for dancing.

So far—As the meeting place of the huntsmen.

PARA. 32. **Flog.....life**—Flog him nearly to death.

Another.....fear—Fear lest his secret should come to light. If he half killed Dunstan, the secret would necessarily come out, when the reason for his action was sought. Besides Dunstan would take his revenge by unbecomingly himself.

PARA. 33. **No nonsense**—You don't mean to play me a trick, do you?

Sell.....fair—You will really sell him at a fair price without any double-dealing?

Will.... smash—All our plans for getting money and so concealing from Father that we took Fowler's money, will be ruined, and the secret must come out.

Nothing.....to—To which to trust. I have no other way of raising the money.

Pulling.....house—In ruining me when it involves your ruin also. The figure is taken from Samson (*Judges*, XVI. 30). If you cheat me over the horse, I shall be ruined; my father will know all. But you will be ruined too, because father will be so angry at your taking that money that you will be expelled too.

PARA. 34. **You.....round**—You would agree with me.

To bring.....scratch—To get Bryce to offer a good price. When it comes to the scratch = when it comes to the point.

A hundred and twenty-pounds.....a penny—If I get anything at all. An expression of condescence, 'He's worth twenty thousand pounds, if he's worth a penny' = He's worth twenty thousand pounds, at least.

PARA. 35. Rain.....dogs—Rain heavily.

PARA. 36. Not it—It won't rain.

Trumps=Trumps are the cards belonging to the leading suit at cards. 'You never hold trumps' = you are never fortunate. On the possession of trump cards the game depends. Trump is a form of *triumph*, since they are the *winning* cards.

Crooked sixpence—The possession of which is supposed to bring luck. I am your good spirit, your mascot.

PARA. 37. Might..... worse—Might be hurt by your fall.

PARA. 38. See double—A euphemism for 'get drunk.' Seeing two objects instead of one is a characteristic of drunkenness.

Wouldfun—Of tricking people by my bargains. Chap. III, para. 29. 'I'm a jewel.'

PARA. 39. Rumination—Meditation. Literally 'repeated turning over of a matter,' similar to the chewing of the cud. From Lat. *rumen*, the gullet, throat, that with which a beast *roars*, Lat. *rugire*, to roar. In Zoology the *rumen* (paunch) is the first stomach into which a ruminant animal sends its food, whence it is afterwards returned to the mouth, chewed and sent down the gullet to another part of the stomach, the many plies or psalterium.

Lesspleasure—Pleasure that satisfied the mind longer than the other occupations.

Impersonal enjoyment—Enjoyment and consolation that have no relation to our own state. Culture gives a man wider sympathy, and can enable him to find enjoyment and consolation in things that do not concern him. An uncultured mind is thrown on itself and its own griefs. See below: 'Their thoughts could find no resting place.....'

Very prosaic—Commonplace, unromantic.

Ride round—On inspection.

Getting heavier—Getting fatter, because, they 'ate and drank freely' Chap. III, para. 2, and 'supped heavily', Chap. II, para. 2.

Independent of variety—Drunken men repeat their words, and say with earnestness what they have said a thousand times before.

Flushed and dull-eyed—With so much eating and drinking.

Cheeks.....fresh—In their youth.

Pierced.....reeds—Been wounded by the transitory joys they hoped to win. See II *Kings*, XVIII, 21, and *Isaiah*, XXXVI. 6, 'thou trustest upon the staff of this bruised reed, even Egypt.....'

Fut.....fettters—Had carelessly entangled themselves in inextricable snares. Godfrey is an example.

Their..... place—They met with no ‘impersonal enjoyment and consolation’ (see above).

PARA 40. A.....compunction—Godfrey had robbed a girl of her virtue, and in a fit of remorse, had made what atonement he could by marrying her.

Every.....relation—Godfrey’s relation to Molly Farren brought certain undefinable influences to bear on him (pity, good humour, generosity, &c.). His nature was pliant, he yielded to these influences.

Low passion—His love for Molly was dishonorable. He was deluded into thinking her ‘a glorious creature.’ When his passion had spent itself, he found Molly to be by no means what his fancy had painted her.

Which need not—Of which there is no need to speak at length.

Cupidity—Dunstan hoped that his elder brother would be ruined by his unfortunate marriage, and that he himself would succeed to the estate. Dunstan seems to have helped Godfrey with Molly. Perhaps he first introduced his brother to her.

A victim—Of Dunstan’s cunning.

The iron bit.....mouth—The cruel trick that destiny had played him in settling his career once and for all by that cursed marriage. Godfrey was no longer *free*; he was like a bridled horse.

Had.....object—Were levelled at nothing but Dunstan and his cunning *I.e.*, if all he felt was that he must lose the estate through Dunstan’s cursed scheming, (for Dunstan laid the trap) he would not have feared exposure so much. The worst consequence was that he would lose Nancy.

Their promptings—When the passions which prompted us to commit them have died out.

Foolish habits—Card playing, drinking, &c.

Hearth.....smiles—Where the home was cheerless.

Daily.....chastised—Daily habits not regulated and corrected. Both these defects were owing to the absence of a lady.

Liberal orderliness—There was nothing mean in the order of the Lammeter household. ‘They never suffered a pinch of salt, &c.’ Chap. III, para. 8.

Hope.....paradise—Hope of Nancy being his, and making his house like the Lammeters’ house.

Strong.....rope—Instead of keeping inviolate his affection for Nancy, by which he might have saved himself, he sank into folly.

All.....motive—Similarly in Chap. III, para. 27. ‘The tie that degraded him, &c.’ What was the good of trying to do right? In the end Molly would drag him down to her level.

PARA. 41. Family pride—Which could not tolerate such a degrading marriage on the part of the eldest son.

Faint indications—Lingering regard. Nancy's regard for Godfrey had not *all* vanished yet, though she had for some time looked every shyly on him. Chap. III, para. 8.

Fitfully—Now and then, by fits and starts: explained by the following clause, 'after having passed weeks.....' **Bright-winged**—She was an angel. Angels are conventionally depicted as having wings.

Spring forward to take her as his own.

His chain—His degrading bond that prevented him from taking Nancy as his prize, Molly.

Was on him—He was now experiencing one of those fits. Of. 'Have you got much fever on you?'

To.....him—The perfect tense marks the fact that he was already persuaded even before the next reason presented itself to him. But this double use of a pluperfect is to be avoided. There is here a confusion between "was strong enough to have persuaded him" and "would have been strong enough to persuade him."

Disappoint the yearning—By going to the hunt. That was the only place where Wildfire would be seen by many and to the best advantage. This was the only chance of a *rapid* sale. Chap. III, para. 8. 'I must have the money directly.' And, as before explained, no one cares to dance after a long hunt. 'I get home at eight o'clock, splashed up to the chin,' Chap. III, para. 20.

Unhappy woman—Molly. The idea, after all, is not so much that Molly is unhappy, as that she is the 'woman of unhappiness' (transferred epithet), *i e.*, she is Godfrey's evil genius.

Vicinage—Neighbourhood of Badderley, L. *Vicus*, a village.

Was haunted—Whenever he went near Batherley he expected to find her crossing his path.

Cruel wishes—That his wife would die.

Ready garnished = Prepared, fitting home. From *Luke XI*, 24. When the unclean spirit is gone out of a man, he walketh through dry places, seeking rest; and finding none, he saith, I will return into my house whence I come out. And when he cometh, he findeth it swept and garnished. Then goeth he and taketh to him seven other spirits more wicked than himself; and they enter in, and dwell there: and the last state of that man is worse than the first.

PARA. 42. The cock-fighting—*The* refers us to a particular fight. Without the article we should understand that cock-fighting in general, a discussion of the theory, and a relation of anecdotes and past triumphs of this noble sport formed the staple of the conversation. Evidently there had been a 'main' or series of fights in the neighbourhood.

Care a button—Care in the least.

Spaniel—Espagnol (Fr.) = Spanish. *Dag* is understood.

Infor—Eager to receive. 'In impatience of.....' = anxious to get done with, anxious not to receive.

Unresenting—Snuff was not angry at the want of notice on the part of her master; it was no good to sulk, there was no one else for her to love. She followed him because there was nothing else to do. Like master, like dog!

CHAPTER IV.

PARA. 1. Raw morning—Damp and chill, as if the sun had not yet 'cooked' the air and made it genial and pleasant.

Judiciously.....pace—When a man rides on a horse to the meeting place, and has a second horse—that which he intends to hunt on,—led thither by a groom, he may ride at what pace he likes, but it is obviously foolish to ride fast to the meeting place, when the horse one is on has to be ridden all day. The horse is tired before the hunting begins.

To cover—To the meeting place. This is usually a copse or wood, the natural lurking place of foxes, since here they find 'cover' or shelter. This word is therefore a case of Metonymy. Naming by some accompanying feature. Also the effect 'cover' is put for the cause 'wood.'

His hunter—The horse he is to hunt with. A horse used for riding to cover, and for general purposes, would be called a 'hack.' It is needless to say that a hunter has to be well trained to his work and will in general fetch a good price.

At.....extremity—The apparent meaning is 'which at its far end, before turning into the high road.' Far end—far from Square Cass's.

Unenclosed—Not fenced in. This is clear from the story. Chap. IV, para. 10, 'break in the hedge row,' Chap. XII, para. 4, 'Her footsteps were no longer checked by a hedge row.'

Moist clay—The clay uneven by the impress of shoes, the little hollows filled with water, presented a dreary sight,

Water high up—The Quarry had been excavated from the earth. Much rain appears to have fallen so that the water in this deserted quarry was standing at a high level.

This—That it had a dreary look.

Old fool—Dunstan's complimentary mode of mental reference to Marner. The old fool (as he considered Marner to be).

Rattling already—Though so early in the morning.

Heard talk—Talk is either a noun, or verb, probably the latter, since we vulgarly say 'heard tell, heard say,' &c. Some such word as 'men' is understood: 'heard men talk.'

Excellent security—The young Squire, Godfrey, had excellent prospects, he was to be Squire some day. Even money-lenders would freely lend to a young man with such a future before him. But Dunstan laughed over his ironical use of the term 'prospects' in his meditation. He knew that Godfrey's prospects were by no means 'brilliant.'

Hoard—Gothic *Huzd*, showing that the original sense of *hoard* was 'a thing housed or stored'

Surplus—Over-plus, superfluity. Lat. *super*, over, *plus*, more.

Beyond.....needs—The sum needed to replace Fowler's rent.

Enable him—And to give Godfrey the chance of satisfying Dunstan's clamour for money. Godfrey was in Dunstan's power, and as long as the latter was 'faithful' (George Eliot gives Dunstan's meditation a very ironical turn)—kept Godfrey's secret—he could demand any price for his secrecy.

He.....turned—This use of the pluperfect denotes an action in past time, resolved on, and contemplated as already *done*, but suddenly *arrested* by an after-thought.

Almost.....head—What good was it to take all this trouble with the horse when its sale might be avoided by raising money in a much easier fashion and in a larger sum? Therefore Dunstan prepared to turn back from the hunt.

Pleasure—of keeping Wildfire.

Self-important consciousness—His having a sale to negotiate gave him some importance in the eyes of others. Similarly a child entrusted with a message feels himself to be a valuable member of the community.

And.....opportunity—And (enjoyed) the opportunity.

Driving a bargain—Of forcing a bargain, as if the process resembled that of driving a nail. Dunstan was a jewel at enticing people into bargains and he thoroughly enjoyed the negotiating, (Chap. III, para. 29).

Swaggering—Looking big, important, as if he were somebody great.

Satisfaction—Explained by the previous sentence. The consciousness of importance, his delight in overreaching others, gave him pleasure.

Setting Godfrey—Inciting Godfrey. If he sold wildfire, *all* the money lent by Marner would come to him (Dunstan.)

PARA. 3. Hey-day—An explanation of surprise, without any particular meaning. Borrowed either from Germ. *heida*, hey there! or from Du. *Haidaar*, hey there!

Had.....on—Had desired to possess Wildfire, because he has noticed the good points of the animal.

PARA. 4. **Swopped—Exchanged.**

Grandly independent—Even when no object was to be gained by falsehood.

PARA. 5. **Bighack**—Coarse limbed animal; a hack is an ordinary riding horse, used for general purposes. *Hack* is short for *hackney*. The origin of *hackney* is obscure; probably it is from Du. *hakken*, to hack, chop (perhaps to jolt) and *negge*, a nag horse.

PARA. 6. **A little account**—Money was owed me by Godfrey. He paid it by taking a less valuable horse in exchange for his.

Wildfire.....even—The transfer of Wildfire cancelled the debt. A terse idiomatic phrase; when a man threatens revenge he says 'I'll be even with you some day.'

I accommodated him—I met his wishes.

An itch—A vulgar phrase for 'strong liking.' **Jortin**—Some horse dealer.

A....blood—As good a thorough bred from the standpoint of heredity. We talk of good blood as the chief characteristic of men and animals.

As ever—That you (any body) ever mounted. This relative clause is a mere expletive, expressing universality. Cf. 'The wisest man that ever stepped in leather' (wore shoes). 'The subtlest barrister that ever wore horse-hair.'

Cast.....eye—A peculiar mark on the pupil.

Green.....coat—Perhaps a fine colour affected by horse dealers. Dunstán thinks that the introduction of these circumstantial details will give plausibility to his lie.

A.....fence—It will be long before I get a hunter more clever at leaping fences.

More blood—Is better bred. (See above.)

Too weak—And cannot therefore carry a man of my weight.

PARA. 7. **Horse dealing**—Horse dealing is said to involve much sharp practice. Any negotiation about a horse is therefore entered into most cautiously. Similarly negotiations for marriage in India and elsewhere.

PARA. 8. **At that**—That you intend to keep Wildfire. I don't believe it; for if you want to keep the horse why do you mention that you have had an offer? And I know you would have closed with that offer for the horse is not worth so much. Your mentioning it is a proof that you want to sell it to me, and for a hundred its real value; for I never heard, etc.

Every man who wants to sell a horse pretends that he was offered a very high price for it.

Half.....again—Explained by the next sentence. In this sentence Bryce indirectly sets a value on the horse and makes a bid.

PARA. 9. More complicated—Dunsey had to deal with two men, (opponents) instead of one.

It did occur—*Did* is emphatic. In view of what happened to Wildfire subsequently, one asks, Did it not occur to Dunsey... The answer is, 'Yes, it did.'

Proceed, hire—Infinitives. Understand *to* from *to give up*.

Having waited—In order to get paid.

A run—A ride with the hounds.

Pocket-pistol—A humorous term for 'brandy-flask.'

Take the fences—Cause the field to admire the way in which he leaped the fences. [Notice how thoroughly idiomatic George Eliot's style is.] Any man would like to ride a horse that would do him credit.

Tookmany—Tried to leap one that proved fatal. Too many, *i.e.*, one that prudence would have led him to avoid. Since it killed Wildfire it was 'one too many.' It was the last attempted and if it had been avoided, Wildfire would still have lived.

His horse pierced—In leaping a high hedge, Wildfire came down on a sharp stake that was standing vertically, and so got his belly pierced.

Ill favoured—Dunstan's own ugly body. See note on Chap. III, para. 12 'you 're such a handsome brother.'

Unmarketable—Dunstan, unlike Wildfire, possessed no good points that would command a high price when put up to auction. The sentence is balanced: ill favoured person—poor Wildfire; unmarketable—unconscious of his price; escaped without injury—turned on his flank, &c.

Panted his last—So, breath.

Arrange his stirrup—To give it a length suited to his stature. *Stirrup*=*Sti*—rope (A.S. *Stigan*, to climb. Of. *stile*) climbing rope.

This interruption—This delay in his triumphant course over hedges and ditches,

Near.....glory—Near the close, when the fox is caught by the hounds. Every one tries to be 'in at the death.'

More blindly—In his vexation and eagerness to make up for lost time, he had been more careless as to the way in which he put Wildfire to leap fences. Hence Wildfire's lamentable end.

Far off stragglers—The accident took place not at the *beginning* of the hunt, when all riders are together, but at the end, when a select few are riding well in front, and the others are 'nowhere,' *i.e.*, far behind.

Stragglers—Is governed by *between*; it is therefore co-ordinate with *eager riders*.

Immediate annoyances—No one cares to meet with a mishap in public. Dunstan was saved that immediate annoyance.

Remote consequences—The anger of Godfrey, the lack of money.

Recovered—Got on his feet again. The horse had fallen with him.

All.....with—Wildfire was dead.

Swaggering—Such as pretending he did n't care. 'Wildfire was a sorry animal. He could get a better horse, was indeed glad of an excuse for doing so, &c.'

Shake—Shock produced by the fall.

Coppice—A wood of small bushes and trees. Low Lat. *coppoca*, underwood, from which firewood is made—O. Fr. *coper*, to cut.

Without a gun—A sly jest at the expense of young men. Young men of position never walked in the country, they rode, especially when they had to go along roads. They only walked, when going across fields to shoot, and then they had a gun. See below 'unprecedented course.....'; 'When a young gentleman.....&c.' Similarly every Oxford student carries a stick when walking, to keep up appearances and obey a social regulation.

Out..... question—Impossible. He had never done it before, and could not begin to do it now.

He.....mind—Though we should suppose that Dunstan looked forward with considerable concern to the result of his breaking the bad news to Godfrey, it was not so.

He himself—Godfrey is meant. *Himself* grammatically refers to the person speaking or meditating, *viz.*, Dunstan. The writer however wishes to emphasize the fact that Dunstan took care to reap all he could and to leave very little for Godfrey to profit by. It would have been better to have used *he* and not *he himself*, and to have printed it in italics. *Himself* is made to refer to the subordinate subject *Godfréy*, not to the principal subject, *he* (Dunstan).

If.....kicked—It is natural for a country gentleman like Dunstan familiar with horses, to make use of this metaphor — If Godfrey rebelled.

Worry.....anything—He had such a hold on Godfrey that if he played the bully long enough, Godfrey was sure to give way.

Now.....it—Since Wildfire was dead, Marner was the only resource left.

Muddy.....pedestrian—A state much dreaded by those who are more accustomed to riding than walking.

Batherley—He would have to go there to explain to Bryce the non-appearance of the horse.

Grinning queries—As to what had happened to his horse. The stablemen would grin, first, because they had no respect for Dunstan; secondly, because they would attribute the accident to Dunstan's bad horsemanship; thirdly, because, says the cynic, there is something not unpleasant in witnessing the misfortunes of our best friends.

Stood.....way—The meaning is not clearly expressed. It is difficult to see how these things could stand in the way of his *impatience*, unless it is meant that by his having to answer questions on arriving at Batherley, his impatience would remain for a long time *unappeased*. The meaning seems to be, 'stood in the way of the rapid return to Raveloe, he so impatiently desired.'

Felicitous plan—The bright idea he had conceived of cajoling Marnier into lending money.

Casual visitation—When by chance he dipped his fingers into..... he found.

Too.....colour—Were silver and not gold. 'Silver, thou pale and common drudge.'—*Merchant of Venice*. The horsekeeper would probably demand half a sovereign for the hire of a horse, and, knowing Dunstan and his ways, would require *cash*. Besides, Dunstan seems to have already incurred a debt on the payment of which the stablekeeper would insist before lending a horse.

Other reasons—Which were that no other course was open. He *must* walk home. Then he found he was not much nearer Batherley than home so he might as well walk home as to the other place.

Twisting.....lash—To carry it more easily.

Rapping.....tops—A common habit of 'horsey' men. It seems to imply knowingness. Compare his action in Chap. III.

Dress up—To elaborate, work up.

Exceptional a mode—(And *remarkable feat* 'above')—See previous note, 'without a gun.....'

Desirable corrective—It faintly reminds him that there are such things as horses, though for the time being he may not be in the possession of one. Besides wayfarers recognize in him a man accustomed to riding and one who has perhaps just alighted from his steed.

A.....handle—Dunstan liked to show off. He had his brother's fine horse, he took the whip also, to make the turn-out complete.

A.....figure—Partly through being on foot, partly through having lost his horse, partly through being splashed by his walk along miry lanes.

Ruts—Deep marks left by cart-wheels in the soft soil, *Fr. route*, a way.

Opening—Open piece of land, where the lane opened on to 'a' large space of ground.

Break.....hedgerow—The hedge that had hitherto confined the lane and marked it off from the fields would cease to reply to the stroke of Dunstan's whip. He would merely beat the *air*.

Cajoling—O. *Fr. cageoler*, to chatter like a bird in a cage, to wheedle, coax; coined from *Fr. cage*, a cage.

Security—Givin a man some papers, such as title deeds, &c., in consideration of a loan.

Would be sure—Therefore Dunstan had better lose no time and begin that very evening.

Up the bank—Apparently the cottage stood a little higher than the road. Perhaps we are to take bank = path: He turned up (aside from the road) the path leading to the house,

Was the weaver—Some indirect speech. See note on Ch. I. p. 8, 'How was it that William....'

Latch hole—Years ago, in the country, there was a hole in the door by which a string, that on being pulled would lift the latch, could be reached. This was a convenience for those who came home in the course of the day, or for those who went in and out frequently. Of course when the house was left without any one inside, the door was locked.

Door.....fastened—Locked, as it would certainly have been, had Marner gone to bed as Dunstan supposed. But Marner had slipped out, had neglected to lock his door, 'leaving it on the latch,' because he expected to be back in a few minutes, and thought that no bad characters would be abroad on such a night. He left the house 'to take care of itself.'

PARA 10. A.....stage—Further advanced stage. It would then have given forth, what would have seemed to any European nostril a delightfully fragrant odour.

Kettle-hanger—A bar placed transversely in the chimney, from which to suspend the kettle.

Unpossessed of jacks—A jack is a machine containing a spring. When the spring is wound up, it slowly uncoils and is made to turn the meat round and round. Thus an equal cooking of all parts of the joint is secured. The string was twisted round the key, so as to make the key revolve, first in one direction and then in the opposite. A fresh push by the hand would be needed now and then.

Farthest extremity—That extremity most distant from the fire.

Staring simpleton—He had prominent eyes. See Chap. II, 'a gaze that was always enough, &c.' We have the same indirect form again. Dunstan said.....'Has hot meat.....*have* always said.....*can* he be.' Also below; 'If the weaver was dead.....&c.'

Slipped—Fallen in (as Dunsey was to fall) in the dark.

Consequence.....novelty—Consequences that had never presented themselves to his mind. He had ruminated long about Marner, but never about such a possibility as this.

The subtleties of evidence—He no longer cared to think how evidence *could* be forthcoming.

An.....desire—A conclusion that harmonizes with one's hopes. It is a neat paraphrase of the hackneyed expression 'the wish is father to the thought.'

Problematic—Not yet assured, uncertain.

Possible felon—George Eliot hints that if men who cherished criminal thoughts had brighter intellects, they would never come to the conclusion that criminal action is either expedient or safe. Then dull brains fail to sum up all the probabilities of detection.

Felon—Low Lat, *felonem*, acc. case of *felo*, a traitor, allied to Lat, *fallere*, Gaelic, *feall*, to deceive.

Made rapid—His dullness was temporarily banished.

Sprinkling of sand—See Ohap. II, para. 7, 'covering the bricks with sand.'

Treddles—The pieces of wood, similar in make and use to the pedals of a piano or harmonium, on which the weaver, 'treads,' thus setting the loom in motion.

Of the hook—Hunting whips have a hooked handle. This hook is useful in opening gates.

Any.....recognition—See above, note on 'a dull mind.....'

Stream of light—Dunstan, standing in the light issuing from the open door, would be plainly seen by any one who might chance to come along the lane when the door was closed. A few obinks sent out feeble beams, but these did not penetrate far into the darkness.

Betrayal—Discovery by the light. **He.....time**—Walk less rapidly. However awkward to carry the bags and whip were, his first object was to get from 'the immediate neighbourhood of the cottage. When this was done, he could stop to adjust his load.

CHAPTER V.

PARA 1. Plodding—Originally to splash through water or mud. Irish Gaelic, *plod*, a pool.

A sack thrown—A common rural substitute for the overcoat. **Horn lantern**—With horn instead of glass sides.

Might have been—The case of this tense implies that it was not so; '.....to suggest alarm, but did not.' But the sequence is wrong. We should have 'may be expected.'

Logic of habit—Logic based on habit.

A man will tell—We have here an illustration of the previous general statement, 'The lapse of time, &c.,' by a particular example, 'a man will tell you that he has worked in a mine.....' This example is given as an instance of the sense of security existing after such a change in the conditions, &c. **The older.....gets**—This illustrates the sentence, 'The lapse of time.....precisely the added conditions.....' As a man grows older, his death must of course come nearer.

More.....usual—The door was on the latch merely, See Ohap. IV Para 4. 'At this double motion (pulling the latch string up and down) th

door opened.' Marner had felt secure for many years, and this habitual feeling prevailed even when leaving the house defenceless.

Hot.....savoury—Few men in Marner's position could afford hot suppers. He was in addition becoming miserly and grudging to spend money on himself (Chap. II, Para. 7, Marner drew less and less.....). That he got it for nothing doubled the enjoyment.

Revelry—Defined by the following clause; 'when.....' To keep the figure we might say 'when he feasted his eyes upon his gold,' when he satisfied his passion for gold by gazing on it.

Twisted.....string, &c.—See notes on Chap IV. Para. 11.

Setting up—Arranging in the loom. He had a fine piece of yarn, to be prepared for the operation of weaving it into linen. To fix it in the loom Silas needed some fine string.

It.....memory—A good idiom that should be remembered.

Going.....morning—When he ought to be at work in the loom. Therefore, however bad the night, the errand must be done then.

To turn.....into—To turn out from home. The full form is 'into which to turn out of the house.'

Turn—go. See above, note.

There were things—Saving time in his work, (which meant increased pay), punctuality, &c.

To the extremity.....hanger—Away from the fire, so as not get cooked too rapidly or get burnt in his absence. It was hanging thus when Dunstan entered, Chap. IV, Para. 11.

Undoing.....the string—His door-key was employed as a kind of jack, in turning the pork before the fire. To lock the door, this ingenious arrangement would have to be taken to pieces.

Retarding.....supper—If he took the key from the use to which he had put it, he could not begin cooking his pork till his return. As things were now, the pork would continue to be cooked in his absence, the duration of which would, in this respect, be immaterial.

Such a night—Such a bad night. *Bad* is used of the weather.

They serve—These considerations were only dimly present in Marner's mind. These questions were not asked in so many words.

PARA. 2. He.....door—The accomplishment of the errand to the village shop is passed over. We have here presented to us Silas Marner on his return to his cottage, after Dunsey's departure.

To his.....eyes—As far as his dim sight could perceive.

Increase of heat—Heat which was great in comparison with the coldness of the night outside.

Merge.....marks—To blot out the muddy footprints on the cleansanded floor by the muddy imprints of his own nailed boots. Had Silas

had good sight he might on entering have seen a muddy footprint or two. He would then have asked whose they were. They could not be his, for he had not previously been out that day, and these were still wet [Marner came in two minutes after Dunstan's departure, 'when Dunstan turned his back,' Chap. V, Para. 1.] Thus Silas would have been led to suspect. But he was short sighted, and by tramping here and there soon obliterated any traces of his visit that Dunstan might have left. **Nailed boots**—Countrymen wear huge boots with heavy nails driven into the soles, to prevent unduly rapid wear of the leather, 'hob-nailed boots.'

Straining—Eyes eagerly endeavouring to see clearly. How the eyeballs of the blind seem to strain!

The light.....put out—Chap. II, Para. 2. 'The little light he possessed &c.'

Fashioned.....correspondence—This statement has since been fully elaborated into the scientific law of 'correspondence with Environment.' A man is susceptible to the influences of things around him. Silas was in *physical* correspondence with his surroundings. Chap. II, Para. 8, 'strangely Marner's face and figure shrank, &c.' The *moral* correspondence is explained in the next sentences, 'His loom.....'

Monotonous craving—Habit had grown on Silas, and he was uneasy unless he heard the noises of the loom as it moved to the motion of his feet.

Hung over it—Gazed fondly on it.

Gathered his power—Concentrated his power of loving on to that solitary object, gold.

PARA. 4. Joy.....wine—An epigrammatic sentence. Joy stimulates like wine. We reproduce the figure when we speak of men being '*Intoxicated* with delirium, with joy.'

A golden.....sort—Were to him a joy of the highest kind. 'Golden wine' would be a term applied to an exceedingly rare and costly kind of wine.

PARA. 5. Unsuspectingly—Not suspecting what had occurred in his absence.

Leap violently—Palpitate with sudden fear.

Only terror—Only a fear that it might be gone, came. He sought to end that fear by feeling for the gold.

Curiously—Prying into every corner. 'Closely' is better than 'curiously.'

Lifted....hands—An action performed by people when they try to collect their thoughts; they *press* their hands to the temples.

Steady himself—Calm himself. **Had he put**—Indirect speech. He asked himself these questions,

A man falling—A re-writing of 'a drowning man catches at a straw.' Compare in Chap. IV Para. 10, a similar re-shaping of another proverbial expression.

False hope—That he had put the gold elsewhere.

Kneaded it—Pressed it all over with his hands, as if he were a baker dealing dough.

No.....refuge—He had searched everywhere. The truth then necessarily came home to him.

PARA. 6. There refuge—Italicise *was*, thus making it emphatic. George Eliot amends the last sentence of the preceding paragraph. This process of amendment is called the figure of Epanorthosis. See Composition and Rhetoric, Bain and Adam, § 145.

The nature of the refuge is explained in the latter part of the sentence—'it was that expectation.....'

In.....images—Silas thought he had not seen correctly, and that if he looked again, a different impression, contradicting the former one, would be produced on his retina.

Still.....madness—A madman continues, in spite of the evidence of his senses, to adhere to a theory once formed. A sane man comes in time to credit what his senses teach him.

PARA. 7. Ringing scream—It was reflected from the walls. The vessels in the room echoed in unison with it (a well-known physical effect). Thus the cry seemed prolonged.

Cry of desolation—The cry of a man from whom everything has been taken.

Cry.....relieved him—Similarly tears relieve the pressure on the brain when a sudden stroke of calamity has fallen on a person of delicate temperament.

Strongest.....reality—The loss of his money caused Silas to feel that everything was shadowy and nothing real. Getting into the familiar seats and hearing the familiar sound tended to reassure Marner that he was not dreaming, that something had really happened.

PARA 8. Shock of certainty—Shock caused by certainty. Cf. 'the weakness of fever.'

Beat in—Dashed in and struck him. Meaning of 'a ship beating up channel?' Learn the various idioms in which this verb occurs.

Return by daylight—Before daylight had gone. Cf. 'we shall journey by the moon.'

Was.....power—Was it God? Chap. I. Para. 10, 'but there is a God of lies that bears witness against the innocent.' Questions put by him to himself. Chap. 9, Paras 5, 6 above.

A second time—The first time was when he lost his good name, sweetheart, &c. Marner still cherished the hard thoughts of God he

experienced at the time of that first loss. See quotation above from Ch. I. para. 10.

Vaguer dread—God could not be called to account as a thief might be. How God took the money, if take it he did, could never be ascertained. The circumstances under which a thief had made off with the money might be elicited by trial. The definiteness of the human robber is spoken of in 'the robber with hand...reached by hands.'

Otherwise disreputable—Bearing a bad reputation for other reasons besides his poaching. *Poaching*, Fr. *pocher*, pocket 'To poach' is to 'pocket,' or steal, now limited to 'stealing game.'

The... money—It is not surprising that Jem Rodney knew about it. In the country every one knows the circumstances and private matters of everybody else.

At.....fire—He called on Marner to ask for a light for his pipe, entered the house and lingered, instead of departing. Marner now thinks that Jem Rodney deliberately lingered to spy out the land, to run his eye over the possible hiding places for the money.

Ease in the thought—That Rodney had taken it Rodney could be caught and made to give it back. God could not.

Ideasauthority—Marner knew neither the steps that he ought to take nor the persons to whom he should apply.

PARA 9. Rich.....husbands—Marner came to this conclusion from the appearance of the Rainbow's frequenters. It was no place, he thought, for men of his sort.

Stores—The weaver estimates their wealth in terms of his own article of trade. Similarly a diamond merchant would reckon their wealth in diamonds.

Bright bar—The bar is a counter from behind which the liquor is served out. In the Rainbow this was placed in a big room with a blazing fire and settles (seats) were placed round it.

Kitchen—Fr. *cuisine*, Lat. *coquere*, to cook. **Lens lofty**—lens distinguished i.e., the humbler people. **Parlour**—Fr. *parler*, to speak.

Conviviality.....condescension—Squire Cass got pleasure by going to the Rainbow. His own house was cheerless. The knowledge that his presence honoured the company fed his pride also, and gave him further pleasure. **Dark**—Empty.

High screened—The settles had high backs to shelter their occupants from cold draughts of air, whenever the door was opened.

Enlarged.....opportunity—The presence in the parlour of these middle class men gave Squire Cass and others an audience that could be bullied and overawed by the sense of the Squire's condescension. These men on this night went into the Kitchen and did as they had been done by—those present being inferior to themselves were 'set down' (rebuked).

when necessary, and made to feel of what condescension they had been the subjects.

Spirits and water—The drink consumed by the select few in the parlour. **Beer**—The humbler fluid consumed by the frequenters of the Kitchen.

CHAPTER VI.

PARA. I. The scene at the Rainbow has won praise on all hands. 'George Eliot' in the immortal scene at the 'Rainbow' may be said to rival Shakespeare. Her farriers, her butchers, her wheel-wrights, her tailors, have the same startling vitality, the same unmistakable accents of nature, the same distinctive yet unforced individuality, free from either exaggeration or caricature. How delicious is the description of the party assembled in the Kitchen of that inn, whose landlord—a strong advocate for compromising whatever differences of opinion may arise between his customers, as beings 'all alike in need of liquor,' clenches all arguments by his favourite phrase 'you're both right and you're both wrong, as I say.' How admirably comic are these villagers, invariably beginning their nightly sittings by a solemn silence, in which one and all puff away at their pipes, staring at the fire 'as if a bet were depending on the first man who winked.' And when they begin at last, how rich is the flavour of that talk, given with an unerring precision that forthwith makes one acquainted with the crass ignorance and shrewdness, the mother-wit and superstition, so oddly jumbled together in the villager's mind. What sublime absence of all knowledge of his native land is shown by the veteran parish clerk, Mr. Macey, in speaking of a person from another county which apparently could not be so very different 'from this country, for he brought a fine breed o'sheep with him, so there must be pastures there, and everything reasonable.' Yet the same man can put down youthful presumption pretty sharply' (*Miss Blinde*) 'The scene in the ale-house is finished like a Dutch picture,'—(*Athenæum*).

'There are two chapters in *Silas Marner* describing the conversation of a coterie at a public-house, and what they did and said about a man appearing before them to announce a robbery, which are perfectly wonderful. It is not, perhaps, saying much to say that an intelligent reader, who knew beforehand that such a scene was to be described, would be utterly puzzled to think of any one thing that such people could satisfactorily be represented as remarking or doing. But some notion of what George Eliot can do may be obtained by comparing what the best writers of the day are in the habit of doing when they attempt scenes of this sort. Sir Edward Lytton and Mr. Dickens would venture to try such a scene if it came in their way. Sir Edward Lytton would only go so far as to put in some very marked character or some very important personage of the story in the centre of the group, and put every thing into relation and connexion with him. This is really the good ladies' novel view of the poor. (Introduction, Criticism by *Saturday Review*, p. 7) in another shape. The poor cluster round someone superior to them, and the only reason of the

superiority which Sir Edward Lytton can claim so far as he can claim any at all, arises from the poor being supposed to be in a position of greater naturalness and simplicity. They are represented as taking their ease in their inn, and not as being talked to by their anxious-minded betters. Mr. Dickens sets himself to draw the poor and the uneducated much more thoroughly, but his mode is to invest each person with one distinguishing peculiarity. This gives a distinctness to each picture, but it makes the whole group artificial and mechanical. He always, or almost always keeps us in the region of external peculiarities. We are made to notice the teeth, the hair, the noses, the buttons of the people described, or some oddity of manner that marks them. The sentiment of the poor is often caught in Mr. Dicken's works with great happiness, and the chance observations that they might make under particular circumstances are well conceived. But George Eliot goes far beyond this. The people in the public house in *Silas Marner* proclaim in a few words each a distinct and probable character, and sustain it. The things they say are perfectly natural, and yet show at once what the sayings are like. We know that these poor are like real poor people, just as we know that the characters in Shakespeare are like real men and women. The humour of the author, of course, pervades the representation, just as it does in the comic parts of Shakespeare. Our enjoyment in a large measure depends on the enjoyment of the writer; nor is it probable that any group at a pot-house would really say so many things on any one evening that, if recorded, would amuse us so much. But this is one of the exigencies of art. In order not to waste space, that which is characteristic must be placed closely together. Were it not for this absence of dilution, the history of the village group of Raveloe, might be a mere record of an actual evening passed at a country public. It is a kind of impermissible audacity in England to say that anything is as good as Shakespeare, and we will not therefore say that this public-house scene is worthy of the hand that drew Falstaff and Poins; but we may safely say that, however much less in degree, the humour of George Eliot in such passages is of the same kind as that displayed in the comic passages of Shakespeare's historical plays'—(*Saturday Review*).

As usual—English villagers, whose life rarely deviates into anything startling, have little to say and are therefore taciturn, until roused.

Men.....Jackets—Country labourers, farm-hands. **Fustian**—A kind of coarse cloth. Low Lat. *fustaneum*, from Arab, *fustāt*, a name of Cairo, whence the stuff first came. **Smock frocks**—A white coat without sleeves that comes half way down the thighs like a shirt (smock=shirt). **.....Rubbed.... hands**—Action denoting preternatural solemnity on the part of the doers. Most people say that rubbing the mouth thus after drinking denotes satisfaction, but George Eliot thinks otherwise. It is a vulgar habit.

All alike—His business was to supply liquor, not to take sides in a quarrel.

PARA. 2. Some.....say—A guarded statement.

You drove in—You brought to the village from market.

PARA. 4. Delusive thaw—The stern silence seemed to be on the point of *melting* into a general conversation. Unfortunately silence resumed its sway over the company.

PARA. 5. Red Durham—A species of oxen.

Farrier—The shoeing-smith, Mr. Dowlas; Farrier—formerly *Ferrer*, a worker in iron, *Fr. fer*, Lat. *ferrum*, iron.

Taking.....thread—Speaking instead of the landlord, and continuing the same subject.

PARA. 7. Husky treble—His voice was, for a man's voice, high. He was husky, as a man who is out in all weathers and fond of spirits, is likely to be.

PARA. 8. Who.....of—Bad grammar for 'whom.'

I know.....is—It was Mr. Lammeter—see below.

This.....side—In this part of the world.

She'd.....star—Uttered in an interrogative tone. I'd bet a penny—I feel sure.

PARA. 9. She might—A cautious assent.

PARA. 10. If.....know—I, who have been Mr. Lammeter's veterinary doctor, counsellor, &c.

Bargain or no bargain—Whether you bought her cheaply or not.

I've.....drenching—I have physicked her. Horse medicines are spoken of as 'horse-drenches.' The farrier adds to his shoeing a rough veterinary practice. **Contradick**—So I say no matter who.....

PARA. 12. Some.....,.....ribs—Some butchers cut up their animals in one way, some in another.

A.....carkiss (car case)—To a professional eye the dead beast is a lovely sight.

Anybody.....reasonable—An anakolouthon. *Anybody* has no subject, 'To look at it,.....tears into the eye of anybody that was.'

PARA. 13. Whatever it is—Whether it's a lovely carcase now or not, I had the drenching of it once.

Else.....lie—No one but Mr. Lammeter owns red Durhams in this District.

PARA. 14. He's.....mine—He's nothing to do with me. The butcher naturally uses metaphors of his own trade.

PARA. 15. Perhaps.....aren't—Irony, implying that the butcher decidedly *was* pig headed. Such instances are really interrogative. The person addressed is confidently supposed by the speaker to be unable to say 'No!'

Now.....it—Now you're speaking. Deny what you said.

PARA. 16. Say as—Vulgar for 'say that.'

If the talk.... be—The wily landlord changes the subject, and seeks to engage a fresh speaker.

PARA. 17. Parish clerk—See Chap. I, Para. 4. 'Argumentative Mr. Macey, &c.'

Air.....complacency—He was satisfied with his surroundings, but his air intimated that if he chose he could criticise their conversation.

PARA. 18. Gey.....up—Given up, made room for. The whole speech is a deliberate self-disparagement, designed to call forth remonstrance and flattery from his hearers. See 'complimentary precess,' Chap. 6, Para. 33. There seems also to be a hit at his assistant.

Them as—Those who. **School**—A hit at Tookey who has been away to School.

PARA. 19. Anxious propriety—Anxious to do what was right.

As the Psalm—Mr. Macey quotes from a metrical version of the Psalms. These versions were made to enable the Psalms to be sung more readily. Mr. Macey quotes either from that of the version of *Sternhold and Hopkins*, 1562, entitled 'The whole book of Psalms collected into English metre' or 'that of Tate and Brady, 1696.'

It is evident that the Psalms referred to were the metrical version of *Sternhold and Hopkins*.

The following humorous description of the musical part of the Sunday service in a church ninety years ago will throw some light on various passages in *Silas Marner*. The passage is taken from George Eliot's scenes of clerical life:—

"And the singing was no mechanical affair of official routine; it had a drama. As the moment of psalmody approached, by some process to me as mysterious and untraceable as the opening of the flowers or the breaking out of the stars, a slate appeared in front of the gallery, advertising in bold characters the psalm about to be sung, lest the sonorous announcement of the clerk should leave the bucolic mind in doubt on that head. Then followed the migration of the clerk to the gallery, where, in company with a bassoon, two keybugles, a carpenter understood to have an amazing power of singing "counter," and two lesser musical stars, he formed the complement of a choir regarded in Shepperton as one of distinguished attraction, occasionally known to draw hearers from the next parish. The innovation of hymn-books was as yet undreamed of; even the New Version was regarded with a sort of melancholy tolerance, as part of the common degeneracy in a time when prices had dwindled, and a cotton gown was no longer stout enough to last a life time, for the lyrical taste of the best heads in Shepperton had been formed on *Sternhold and Hopkins*. But the greatest triumphs of the Shepperton choir were reserved for the Sundays when the state announced an **ANTHEM**, with a dignified absence from

particularisation, both word and music lying far beyond the reach of the most ambitious amateur in the congregation:—An anthem in which the key-bugles always ran away at a great pace, while the bassoon every now and then boomed a flying shot after them.”

PARA. 20. Keep.....the tune—To keep to the tune, when singing goes on, and sing in harmony with the rest of us.

Officially—In the language of the choir-master.

Bassoon—The man who played the bassoon. The bassoon is a wind instrument with reeds, blown like a flute. It has a deep or bass note.

He.....sense—That in rebuking Mr. Tookey, he had the support and approval of his fellow-members of the choir.

PARA. 21. Set.....ears—Expect everybody to agree with what they think nice.

Two opinions—I have as much chance of being right as you have.

PARA 22. Two.....bell—If the bell could speak, it would defend itself; it would call its sound ‘lovely.’

PARA. 23. General laughter—Caused by this crushing retort:

Rights thereof—Rights pertaining to the post of parish-clerk.

PARA. 24. Its’ stalk—You’ve got no stuff in your inside to make a sound out of. This remark together with other sayings sounds very rude. ‘The villagers in Silas Marner speak out. They say what they have to say and do not mince matters. This is the rudeness of persons who do not mean to be rude; for they do not dream of the rules which a consideration for the feelings of others teaches those who are more refined.’—*Saturday Review*. See also notes on Chap. X. paras. 7, 8 & 9.

PARA. 25 Unflinching—Not shrinking from telling the truth, whatever the consequences, ‘out spoken.’

Figuant form—Was the sort of wit that gave the keenest delight.

To have capped—To have outshone Mr. Macey’s clever illustration of the cracked bell.

PARA. 26. The Christmas money—The money obtained at Christmas by singing in the houses of the great folks, &c.

That’s.....is—That’s the cause of this rudeness. You want me to take offence and to resign.

Be put upon—Be taken advantage of.

PARA. 27. Your share—If you’ll quit the choir, you shall have your share of money, just as if you were in it.

There’s things—Implying ‘some folks would spend money to get rid of bad singers, just as farmers, to get rid of their vermin (rats, &c.) pay men to destroy them. Tookey compared to vermin. Some more rudeness.’

PARA. 28. Paying.....absence—Paying people for work not done, was subversive of order. How, if the landlord's servants heard this and acted on it?

Must.....take—Those who joke at others must submit to be joked at in turn.

[But when did poor Tookey take the liberty of cracking a joke at any body's expense?]

Split the difference—Give up somewhat on each side and meet harmoniously in a middle position (compromise).

PARA. 29. As being.....profession—The farrier considered his horse doctoring to be on the same level with the medical profession. See Ohap. VII. 84 'indisposed to renounce.' Doctors rarely found time to go to church [See Bob Sawyer in *Pickwick Papers*], why should he?

Likely.....requisition—His services might be wanted at any time, even on Sundays.

PARA. 30. Conciliatory view—The landlord desired peace, and the butcher, while praising Macey, was anxious to promote the landlord's desire.

Him used—He used.

And got—And has got.

But what—That he does not live, a vulgarism.

Solomon—The brother of Mr. Macey, referred to by the butcher.

In liver.....lights—I would do something to support him. I would always give him liver and lights (viscera) for food. These are called 'offal' and are the food of the poor.

PARA. 31. As.....tell—As anybody's memory can go.

Them things—Music and musicians.

Comes round—Visits me. Meaning of 'He was unconscious for a time, but soon came round.'

The old crows—Crows live to a great age (100 to 150 years), so they might be expected to remember long past events.

PARA. 33. Finer nor—Finer than. A vulgarism.

Make out—Learn.

So there.....pastures—A fine specimen of village logic. George Eliot represents the ignorance and rarity of travelling that existed in those days.

Reasonable—That you could reasonably expect.

Wife's dying—The loss of his wife pained him. Every sight brought her to his recollection, so he moved to another district, where memorials of her did not exist: **along of**—vulgar for "because of his wife's death."

There's reasons—Macey hints there might have been other reasons for Mr. Lammeter's removal.

As.....which—A common vulgarism occurring many times in the text.

That's—The loss of his wife.

Made out—Found out. 'Pretty' modifies the positiveness of the statement.

Straight off—At once.

Winkin' at em—Plain enough, 'staring them in the face.'

Rights—Villagers are very tenacious of their rights and never forgive a new comer, however rich, who encroaches on their rights.

Kept a good house—See Chap. III, Para, 36, everybodybest.'

Looked on—Looked up to.

As now is—The present Mr. Osgood.

Can't think—You can't imagine how handsome she was.

But that's.....way—Macey believed in the superiority of the past. He was '*laudator temporis acti*,' (an admirer of the past).

Should know—How handsome she was.

Helped to marry—In his capacity as parish clerk he was present at the service, prepared the register, etc.

PARA. 34. **According to precedent**—As had always been the case before.

PARA. 35. **Particular**—Peculiar. Once a common meaning of the word. It occurs in this sense in Boswell's Johnson.

PARA. 36. **Mr. Drumlow**—The clergyman at the time Mr. Macey is referring to, Mr. Crackenthorp's predecessor.

What with age—Partly with age and partly through the spirits he took to prepare for a cold morning's service. Spirits warm one for a time.

Of—Happened to be on {a cold morning.

He'd have.....but—He insisted on being married.

Unreasonable time—Most people would like to be married in the spring or summer. You can choose your time for being married, not for being buried or baptized. (Babies are baptized as soon after birth as possible.)

So Mr. Drumlow—An anakolouthon. It is a nominative *pendens*—there is no verb to go with it.

Rule of contrary—He put the questions crosswise, saying *wife for husband*, and *vice versa*.

To thy.....wife—*To* marks purpose. See Webb and Rowe; Hints on the S. of E., p. 187.

He says.....says he—Rustics introduce the verb 'to say' at every turn in the sentence.

Particularest thing—Most remarkable thing.

Amen—The clerk's duty is to respond to the clergyman in church.

PARA. 37. **Live enough**—You were awake to the blunder Mr. Drumlow had made?

PARA. 38. **Lord bless you**—A mere exclamation (of surprise that the butcher should suppose such a question to be necessary).

Why, I was—Of course I did, I was.....

I'd been.....two tails—Mr. Macey's way of expressing the fact that he was on the horns of a dilemma. He didn't know what to do, as a man pulled in two opposite directions by men tugging at his coat-tail would not know where to turn. He speaks in a metaphor taken from his trade. He was a tailor.

Take upon me—Presume so far as to do that.

Words are contrary—Words were not correctly said.

Seeing.....them—Penetrating to the root of the matter.

Stick things together—Mr. Macey used this figure because Matrimony is a joining of persons together.

Where are you—In what state are you? Have you done what you wanted? (You have not).

It's the glue—That is most important. The way a thing is done is more important than the intention.

As if I'd got—The clerk pulls the bell. Macey therefore expresses his difficulty in the language of his profession.

PARA. 39. **You held in**—You controlled yourself

PARA. 40. **I out wi' everything**—I told all I feared—that the marriage was null and void. The omission of the verb is very common.

Respectful.—Respectfully.

Made.....it—Made light of it, laughed at my fears.

That's the glue—That is what causes these two to be properly joined together.

I'n been—As many and many is the time (that) I have been..

More looked on—More looked up to, respected. So Chap. 6 para. 33 'well looked on by everybody.'

PARA. 41. **The leading question**—A question artfully designed to secure a certain answer. 'The Judge stopped the Vakil, when he began to put leading questions.'

PARA. 43. This Mr. Lammeter—His son, the present head of the family. *He* has not increased the property, but just kept it where it was.

Charity land—Land owned by some charitable Institution Chap. 6 para. 46. Such bodies rarely raise their rents and they prove indulgent landlords.

PARA. 45. My Grandfather.....Livery—We see how occupations used to be hereditary in rural England, as they are, largely in India. The Maceys had for generations been tailors. Notice the rustic want of logic. Macey knew because his grandfather *made clothes* for Mr. Oliff's servants!

Livery—A thing delivered, given freely, hence, as here, 'a uniform allowed to servants.' The rich who employ male servants, dress them alike. From Fr. *livrée*, pp. of *livrer* = to give freely. Lat. *liberare*, from Lat. *liber*, free.

He thought.....Cliff didn't—A rustic tautology = Oliff thought....

A Lunnon Tailor—(He was).....Notice the fine rustic contempt for the mercantile enterprise of great cities. **Lunnon**—London.

No more grip—His legs had no strength to press the horse's sides.

Cross sticks—Sticks in the form of a cross. A stick has of course no grip.

Old Harry—As if *Satan* was driving him, as if he had an evil spirit. *Old Harry* = Satan. A euphemism.

Ride the tailor—Turn the lad into a country gentleman, skilled in all a country gentleman's accomplishments. See what was said on Chap. 4, para. 10, about riding being the mark of a gentleman: 'When a young gentleman like Dunsey, &c.'.....

Not but what—Not that I am not = I am. See above, Chap. 6, para. 30. 'a pity but what... ..' Macey had learnt the lesson of the catechism which taught him to do his duty in that state of life to which it had pleased God to call him.

In respect as—Seeing that God.

Sinceheads—The Queen referred to is Anne. At her death the female head on the coin was replaced by a likeness of George I.

Thus 'since afore... ..' = Since Queen Anne's day = for three generations.

His riding—His awkward style of riding (see above).

Could abide him—Could endure him. A vulgarism.

Howsomever—However.

Nor ever—Than ever.

A mercy as—A Providential mercy that.

Lunnon charity—To some London charitable Institution.

They're.....character—Quite disproportionate in extent to the rest of the buildings. They are so many that.....

PARA. 46. More going on—Something mysterious about the stables.

PARA. 47. That's all—Only do that and.....

Make believe—Pretend afterwards, if you can, that you didn't..... Mr. Macey is throwing out a challenge to those present. He feels sure they *would hear*.....

Lights.....stables—Old Cliff and the horses, all long since dead, still going through the old midnight scenes.

Howling too—At daybreak spirits unwillingly return to the nether world, and Cliff, in his vexation at having to do so, howled.

Name of it—Of this midnight performance.

From roasting—As if according to the vulgar notion Cliff had gone to hell and suffered there. Occasionally he got a respite or holiday.

Better nor—See above, 'Nor ever.'

PARA. 48. For his cue—For the question to come to him that would enable him to start. This narration and the farrier's comments had been heard scores of times before. This was only one of the many rehearsals of the whole story. So the farrier and the company knew every question and answer, and the former knew that at this point he would be expected to display his scepticism about ghosts. He was the 'negative spirit.' **Cue**—Fr. *quæ*, Lat. *cauda* is the tail or end of anything. The *last words* (tail) of an actor's speech are the signal for the next speaker to be ready.

PARA. 49. Negative spirit—Was the one member of the company that was given to doubting and denying.

PARA. 50. As doesn't—If he is a sensible man,

PARA. 51. He fine fun—The consequences that would result on a man's winning his bet (that he would catch the rheumatism), would be serious enough. He would be crippled for life. Similarly if men believed that they would see those mysterious sights at the Warrens, and, going there, found their predictions true, the consequences might be serious for them. Old Harry might take them, they might die of terror, &c.

As he'd catch—That he'd catch,

PARA. 52. He's no call—No one calls on him. He's not expected to.....

PARA. 53. I'd as.....it—I would do it as soon, as willingly as.....

Lief = dear.

PARA. 54. That's.....bet—You could bring back any report you liked, if you were suffered to go by yourself.

PARA. 55. **I should.....hear**—I challenge any man to.....Mr. Dowlas said this, expecting that he would *not* hear. Irony, as in "you let me hear again!"

Master Lundy—See note on *Master Marner*. Chap. 2, para. 8.

PARA. 56. **You're..... bargains**—See Chap. 6, para. 14.

And bate.....price—To prove you wrong : *bate* for *abate*.

Bid for you.....vallying—Take what you say as gospel, take your mere word. *Vallying* for valuing

PARA. 57. **Yapping cur**—Every bully is for peace when he is challenged. *Yap*, Scandinavian form of *yelp*.

I aren't—*I* is emphatic. *Others* may be.

PARA. 58. **As plain.....staff**—*Pikestaff* is a corruption of *packstaff*, the staff on which pedlars carried their packs.

Putting.....smell—Arguing from a ghost to a smell or *vice versa*, 'This is the landlord's term for ' by analogy.'

Both sides—As a landlord should op. Chap. VI, para. 1.

Between—Both go to extremes. The truth lies between the extremes.

Neverwink—Never seen the least bit.

I'd back him—I'd agree with him, support him, even by making a bet. Of. 'to back a horse' = to be so confident of his winning as to bet on it.

For the smell—The power to perceive ghosts. I believe some have the power while others have not.

CHAPTER VII.

PARA. 1. **A more.....disposition**—The farrier challenged the ghosts to appear openly. Macey said they would never condescend thus to meet the whims of sceptic; but the words were hardly out of his mouth when Marner, looking himself like a ghost, suddenly appeared, as if to disprove his assertion.

Antennæ—The long pipes, projecting from the face of each man, suddenly started. There was a ludicrous resemblance to startled insects. Insects have however two antennæ, while each man had only one pipe. *Antenna*, that which is in front, before. (Lat. *ante*.)

Was hidden by—The screens kept off the draught. See Chap. 5, para. 9, 'high screened seats.'

An argumentative triumph—His assertion that ghosts would not suit the farrier's whim; by a public appearance, was overset. But Macey had been maintaining the existence of ghosts, and this apparition was a triumph for him.

Would have been—He too was a bit frightened,

Demonstration—Proof of the existence of Ghosts. There was Marner's soul, loosed from the body.

He was bound—Both by law and custom. The word 'public house' signifies what the law declares, that men have a *right* to enter such houses.

In the protection.....He had taken a neutral position in the dispute, had neither championed nor insulted ghosts and could hope to address Marner's shade without drawing on himself ghostly vengeance. The farmer's incredulity might receive an awful punishment, but the landlord felt himself safe.

PARA. 2. **Lacking**—What do you want? What's amiss?

PARA. 4. **Jem Rodney**—The poacher, who was suspected by Marner, was himself at the Rainbow, sitting near the door.

PARA. 6. **And murdered too**—He may be a ghost. I know nothing to assure me he's not.

For what—For what I know to the contrary—I do not know that he has not been.....

PARA. 12. **Not quite**.....**par**—He had not spoken out as bravely as a man disbelieving in ghosts ought to have done. He had not been *equal* to the occasion; *par* = equal.

Strapped—Put under restraint as a madman.

That was why—A miserable excuse for his timorous silence.

PARA. 18. **Remained**.....**question**—Had not been settled in the affirmative on that occasion, *i.e.*, that the apparition had turned out to be flesh and blood after all.

PARA. 14. **Too**.....**purpose**—He had neither any particular plan to execute nor entertained intention of visiting any particular person, and so offered no opposition to being kept where he was.

PARA. 16. **I**.....**easy**—'Every one would see me in the surplice; and so every one, seeing me spend money freely, would know me to be the culprit.' Many thieves have been caught through being seen lavishly to spend the money they had stolen. The surplice is a white robe worn during the service by the priest. *At that period* no one else wore surplices, so that if Jem Rodney wore a surplice, every one would know it was the parson's. (Now laymen such as organists, choristers wear surplices).

PARA. 19. **His**.....**promise**—If he looked for help in any other quarter, he would have to go some distance to find it, to the Red Hounds; to Mr. Crackenthorp's, &c. Here were men *by his side*.

Its influence—In warming his benumbed heart. From this time, a change, however undiscernible at first, began in Marner's relations to his fellow-men.

PARA. 20. Slight suspicion—That Silas was mad, or was lying.

Arguing at once—Of immediately perceiving from.....that he had no motive for making up a false story.

The devil..... him—Those that were the servants of the devil, as Marner was supposed to be, were not likely to fall into trouble. Here was Marner in serious trouble. Therefore the devil (the Father of Lies) was not in it. Therefore Marner was in this case not his servant, doing his wicked behests, and was therefore speaking the truth.

Mushed—Crushed. squeezed, *i.e.*, distracted.

Nick of time—The very moment, which no human being could have foreseen.

Disreputable intimacy—His league with His Infernal Majesty.

By somebody—By Marner's late August Patron (Satan).

Preternatural—If the robber was Satan, he was a preternatural felon, omniscient, omnipotent. Why did the question not occur to those present, to the farrier for instance :—' Why did this mighty personage not use his power and rob Marner in a preternatural way? Why did he wait....., and steal just like any ordinary thief? '

PARA. 21. Your eye—Looking suspiciously at.

A.....reckoning—Jem might with justice perhaps be charged with having poached a hare or two, if we were to narrowly scrutinize his conduct. **Can**—beer from his can.

PARA. 22. Memory—Marner remembered that at Lantern Yard, *in his own person*, the innocent had been accused. He repented the rash words he had uttered against Jem Rodney.

Expression—Of innocence, of anger when the false charge was uttered by Marner.

PARA 25. Hot enough—They are in the possession of the Devil. **I doubt**—I expect.

PARA. 26. Tchuh—An expression of incredulity; ' stuff '

Might—Polite way of asking, showing diffidence "were there."

Some tramp—Some vagabond, wanderer.

The no footmarks—The absence of footmarks. It is surely unnecessary to add that the English of these men is utterly incorrect, and should not for a moment be imitated.

Being all right—Showing no signs of disturbance.

None so heavy—not so heavy that a man could not carry them off. He implies that the thief is human not supernatural.

Like an insect's—Explained by the next clause. Most insects seem to see nothing but what is close.

If I'd been you.....—If there had been a man there with good sight like mine.

As two—That two.

Deppity—Deputy.

Much.....walk—Far. This is idiomatic and may be safely used in ordinary writing and speaking.

If it's me—If I am appointed deputy by him.

PARA. 29. **Pregnant**—Carrying much in it, weighty.

PARA. 30. **Personally concerned**—The landlord expected to bear himself declared by the unanimous voice to be eminently sensible.

PARA. 31. **An information**—Of a crime having been committed.

PARA. 32. **Taking the sense**—Finding out the opinions of those assembled as to the one most fit to go on the proposed mission.

Duly rehearsing—When men are nominated to Bishoprics they are often said to display a sham modesty and say, 'I don't want to be a Bishop.' (Nolo Episcopari.) They are then pressed to accept the appointment, and they finally yield. Similarly when all said that the landlord was one of the 'sensiblest' there, he modestly said he didn't think so. He was then urged to go, and at last he went.

Chill dignity—Chill because of the rain. Dignity, because the choice of him was all honour.

Rehearse—Repeat, literally, 'to harrow the same ground over again.' O. Fr. *herce*, Lat. *herpioem* (acc.) harrow. *Hearse* has other meanings, all of which have come from that of 'harrow.'

Oracular—Speaking with all the dignity and convincing power of an oracle. 'I am Sir Oracle, and when I open my mouth, let no dog bark.'—*Shakespeare*.

PARA. 34. **Indisposed to renounce**—To be called a doctor was a great thing for a simple farrier. He would like to cling to a title which seemed to put him on a level with old Mr. Kimble, Chap. 2, para. 5.

The law.....likely—The law was, said Mr. Macey, *prohibitive*, not *permissive*. Likely should it go out of its way to provide for the whims of doctors more than others! (Irony—it was *not* likely.)

If it.....nature—Macey carries on the argument. The farrier supposed the law had been made to suit any prejudice a doctor might have against acting as Onstable. Mr. Macey said, 'If the law takes notice of such prejudices, it is because doctors are peculiarly subject to them. Why are you unlike the rest?'

PARA. 35. **Enjoying**—The *vy* is in italics to show that the farrier pronounced it by accenting the italicised syllable. So *practise* on Chap. 6. para. 20.

PARA. 36. Accommodated—Was made up. An agreement was come to.

Mr. Dowlas—The farrier.

Old coverings—Old sacks probably. (See chap. 5. para. 1, 'with a sack.....')

Watch.....morning—Silas expected to have no rest for thinking of the lost money. In the morning he could search, but at night he must remain inactive. The phrase is from Ps. CXXX. 6.

CHAPTER VIII.

PARA. 1. Red Lion—The Batherley Hotel.

If the run—If the direction, in which the fox had taken the huntsmen, was away from Raveloe towards Batherley.

He.....likely—Dunstan was not the man to reflect that his brother Godfrey must be anxious to know the result. He would not hasten home to avoid keeping Godfrey in suspense.

Exasperation.....himself—See Chap. 3, para. 41. 'Spring forward and find his chain more galling.'

PARA. 2. The rainaway—This is rather an unusual verb with 'possibility.' Say 'the rain by washing away the footmarks had destroyed the possibility of distinguishing them.' It is a condensed expression.

Opposite.....village—Not on the road along which Marner had returned from the village to his house, but on the part of the road leading from his house to the country; that along which Dunstan had come.

Tinder box—A box containing well dried cotton, etc (tinder). The flint and steel were used to strike a spark with. This fell into the tinder and set it alight. There were no lucifer matches in those days.

Inference.....accepted—The conclusion at which most men had arrived.

Shook.....robbery—They dissented from the theory of the majority, they knew better; the robbery was committed by Marner himself, they said.

Had.....look—Was suspicious.

The justice—The justice of the peace, honorary magistrate.

N.B.—Because 'justice' refers to a man, the article is used.

Grounds—Whether there opinion was well grounded or not.

Shook their heads—To show how wise they were. Lord Barlugh's shake of the head is proverbial. Above, the shaking indicates dissent.

No knowing—Marner might have a motive, though it could not be fathomed.

Impious suggestion—Mr. Macey thought Satan had committed the robbery. 'They're gone where it's hot enough, to melt, 'em, Chap. 7, para. 25.

A parish clerk—Supposed to know more of the unseen world than others.

PARA. 3. Made out—Understood, seen.

PARA. 4. Overshooting the mark—Don't go in too strongly for that theory of spiritual agency.

And hit—If I make a wise suggestion you try to make a wiser, and fail.

A man.....office—A clerk like you or me.

To fly.....against—To oppose.

PARA. 5. Substantial parishioners—Men of wealth and standing—

To put together—To make inferences, to find a subtle connection between apparently separate events.

The house—Mr. Snell's, the Rainbow.

Had actually—To point out the remarkable nature of the coincidence—Mr. Snell uses 'actually.'

A memory.....impregnated—When memory is once brought to recollect a certain fact, it will often surprise us by the details it can manage to bring forth.

Fell unpleasantly—Struck Mr. Snell disagreeably.

Sensitive. Ironically used.

Which.....honesty—See Chap. 1, para. 1 'Even a settler..... remnant of distrust.' So any man with a foreign look was bound to be dishonest, said they. How many have been done to death simply by being foreigners!

PARA. 6. Foreign customs—It is a custom with foreigners, Spaniards, Italians, Gypsies, &c., to wear rings in the ear.

PARA. 7. Docile clairvoyante—(*Clear-seer*.) A clairvoyante professes to be able to see into the future or to see what is taking place at a distance. Many remarkable instances of this faculty are related, especially in Scotland, where it is called the gift of second sight.

As a docile clairvoyante, on being asked to try if she could see a certain thing, would try, asking for a little time, so Mr. Snell trying to answer the Vicar, asked for a little time in order that haste might not lead him into any mistake.

She.....it—Notice the feminine pronoun. Women, because of their more highly delicate nervous organization, make the best seers.

It's.....suppose—A fine specimen of village logic.

Rightly—Exactly to say. He could not speak positively.

PARA. 8. **With.....emphasis**—An emphasis that increased as the story passed from mouth to mouth. Cp. above, “and as memory.....”

Whose house.....cleanest—A witness to her respectability. A woman with a clean house was worthy of credit.

To take.....sacrament—Even the most careless used to take the sacrament at the great festivals of Christmas, Easter, Whitsuntide. Indeed the Prayerbook enjoins this. People now are in the habit of taking it much oftener, thanks to the Anglican revival. ‘As sure as ever.....’; this the glazier’s wife considered the most solemn asseveration she could take. A common form is ‘as sure as I’m standing here, as sure as my name is...’

Ever—A mere expletive (a word with no particular meaning).

In the shape.....moon—Orescent-shaped.

Her blood creep—Froze her blood, made it move but slowly.

At that moment—Indirect speech. ‘They made my blood creep, as it does now this very moment while I am standing and telling you.’

PARA 9 **By way.....light**—The simplicity of the villagers is again shown in a ludicrous light. How could a display of the articles sold by the pedlar help to prove him to have been the thief?

This tinder-box—Of marks identity. This tinder-box which gave some clue to (means of tracing) the thief. *Tinder-box*, a box containing dry cotton, &c. By striking a spark from a flint and steel, the dry cotton was set on fire. A. S. *tendan*, to kindle,

A great deal done—A great deal of talking, exhibiting articles, &c

Offer.....excuse—As many of the Raveloe housewives objected to their lords wasting money and time at the Rainbow, the men had usually to feign an excuse for frequenting that genial spot. Now no excuse was needed. The robbery must be cleared up; everything was done at the Rainbow: to the Rainbow accordingly the men had to go.

PARA. 10. **A little indignation**—If it was not the pedlar, it ought to have been. It is a crime to disappoint the public. See Chap. V, para. 6, ‘expectation.....’

Where about—More usual though less correct form, *whereabouts*.

He.....observations—He had spied about before coming to the door to enquire if Marner would purchase anything.

And only.....him—Only by looking at him.

’ Sizes—Assizes The trial of remanded prisoners, corresponding to the Criminal Sessions of the High Court of Madras. **Assizes**—like *sessions*, *siege*, from Lat, *sedeo*, I sit.

Not.....but—In the recollection of people still living.

PARA. 11. **It.....hoped**—The villagers said this.

Throw.....water on—Cast suspicion on what.....

A warrant—Against the pedlar.

He.....suspected—Notice the skill by which this paragraph brings us back to Godfrey and his concerns.

PARA. 12 Now.....dance—For the sake of being present at which Godfrey had handed the horse over to his brother.

As.....conjunction—As if his endeavour to prevent the arrival of evil by expecting it had succeeded, as if Dunsey was coming home with the horse safe and sound.

His heart sank—Before he saw the horse and its rider clearly, he hoped they might be Wildfire and Dunstan. Now he was dismayed to see they were not.

PARA. 13. A lucky brother—Irony.

PARA. 19. A swinging price—A high price. Is the idea taken from the hanging which in those days punished any serious crime? 'This'll be a swinging matter'—if he is proved guilty he will be hanged. Hence *swinging price* = heavy, large.

Stake him—Impale him. But for the context 'stake him' might mean 'wager him.'

Atopbank—The leap was very difficult. Dunstan was a fool to attempt it.

PARA. 20. For a fool—As a fool, for being a fool

I.....known—If I had reflected; 'I ought to have known.'

PARA. 21. Up.....tricks—I knew he was capable of playing a trick like taking your horse without permission.

He must...off—He was not found stunned near the horse, no one that I know of helped him home; he must therefore have been able to walk away by himself.

PARA. 24 A littlehard—He was not responsive to slight touches of the rein. When a horse feels the slightest touch we say 'he has a soft mouth'; when the rein has to be pulled hard he is 'iron-mouthed.' Godfrey invents this lame excuse to avoid disclosing that he wanted money.

Wince—Feel hurt. Connected with *wink*. From O. F. *gunchir*, to *writhe*.

I was going—When you met me.

Longcrisis—The discovery of his secret marriage. Godfrey wanted to be alone in order to think over his affairs.

PARA. 25. Was—Emphatic. I won't come, now I have seen you.

Take you—An idiomatic phrase 'take your house,' 'visit you.'

Blown..... bit—Lost its freshness, till you had calmed down.

Fond...house—I know he likes that particular inn.

PARA. 26. **Absently**—Plunged in his own reflections, not heeding much what was being said to him.

Soon enough—Sooner than we want to hear. We shall hear evil of him. Ill news flies apace.

PARA. 27. **Here's my turning**—I turn off the Raveloe road at this point in order to go to Flitton.

Down—Gloomy. Any man would be gloomy whose valuable horse had been lost by such carelessness.

PARA. 28. **The rest**—The story of his marriage.

Bear..... brunt—Bear the weight of, literally bear his father's anger when it was hottest. *Brunt* is connected with *burnt*. Cf. Icelandic *bruna*, to advance with the speed of fire.

Put off.....day—Postpone the revelation of his secret marriage.

Blow over—His father's anger would pass away. Cp. above, para. 25.

Storming—By the father. Scolding.

Bend himself—Force himself to stoop to this.

A distinction—The breach of trust was as bad in one case as in the other. But if he had spent the money on himself, other features would have come in to increase the guilt. Similarly some men find the guilt of stealing, &c, weigh less heavily on their consciences when the crime has been committed for the sake of others.

PARA. 29 **Stop short**—I will draw a line somewhere beyond which I will not go.

Bear the consequences—I'll speak the truth, that I lent the money to Dunstan. I won't say that I spent the money, for that I never would have done.

PARA. 30. **Complete avowal**—Avowal of everything, including the marriage.

Heavier matter—A more important story—the avowal which he had resolved to make of his marriage.

Even—In the wrong place; say 'in an even more.....'

As.....threatened—Chap. 3, para. 24, 'She's been threatening.'

Rehearsal—See note to Chap. VII, para. 32.

Work.....father—Prepare, gradually enlighten his father.

To grow.....favour—To flourish by the help of.

Getarrears—To be behind hand with the rent.

Neglect.....fences—Treat their farm badly, so that when it came on the landlord's hands he would find it impoverished and in a tumble-down condition. A good tenant will keep his buildings trim, keep plenty of stock for the sake of manure and plenty of straw for his animals.

Go the wrong way—Farm badly.

Short of money—This bad farming on the part of the tenants led to inability to pay the rent.

Habitual irresolution—See Chap. 3, para. 27. 'His natural.....' Godfrey, being of a hesitating disposition, could not enter into the feelings of his stern imperious father.

Critical on—This use of *on* after critical, though common, is not pure, *Of* would be better.

PARA. 31. The old.....chances—See Chap. 4. para. 11 'Betrayal was not certain.'

Still longer—Than he had already done. A couple of days or so had elapsed since the hunt and the robbery. See Chap. 9, para. 6 'piece of ill-luck.....happened the day before yesterday.'

CHAPTER IX.

11. Wainscoted parlour—See note on Chap. 3, para. 4.

Managing man—A Steward who looked after the farms,

'Giving—Waiting for the appetite to develope itself if it could.

Slack.....mouth—Loose lips indicate a feeble will. Thin, firm lips, a resolute will.

Slovenly—O. Du. *slof*, a sloven, with M. E. suffix *cin*.

Slouched—Awkwardly made their way. They did not hold themselves erect, as the Squire did.

Slouch—Is of Scandinavian origin.

Homage—L. Lat. *homaticum*, the service of a vassal or man (*homo*) rendered to his lord.

Tankard—Origin unknown. Perhaps by transposition from L. *cantharus*—a vessel.

Tankards—A sign of respectability. See Chap. III, paras 3, 4.

PARA. 4. Ponderous.....coughing fashion—Another instance of keen observation and sly humour.

Held it up—To tease the animal. He intended to give the dog the beef in the end.

You youngster's business—'Please ring the bell. If you have anything to do which prevents your doing as I ask, your business is not very important, it can wait.' The words form a rough excuse for asking 'Godfrey to ring.

PARA. 5. State of endurance—The old folks felt that they were called on to suffer a great deal on account of the young, and that their only relief was an occasional indulgence in sarcasm.

Bits of beef—Given by the wasteful squire.

Holiday dinner—A poor man would not have beef on ordinary days, only on great days, holidays like Christmas-day, &c.

PARA. 6. There's been.....happened—A confusion of two constructions, common with the uneducated, 'There's been..., 'There happened.' See Chap. 9, para. 22 'There's my grandfather had.....'

PARA. 7. Broke his knees—Broken the skin = 'Have you let him fall?'

After.....draught—The squire does not show much concern.

Might.....whistled—I might as well have whistled as asked—I should have asked in vain.

To unstring—To open his purse—country farmers have a bag tied by a string as their purse.

Some others—A delicate reference to himself.

They must—There is no plural noun to which *they* can refer, except *fathers*. One would expect it to be children, who must turn out a new leaf (mend their ways, live differently). If it refers to *fathers* the fathers will have to act differently, will have to stop opening their purses, because the war is going to end and the landed interest will suffer.

Mortgages—On which I have to pay interest. (Mortgage, dead pledge), fr. *mort*, *gage*, dead, pledge.

Arrears—Due to me, which I can't get.

The fool Kimble—The squire calls his informant names, as if the news was his fault. The squire doesn't want to hear of peace. War meant a high price for corn and, consequently, high rents. See Chap. 3, para. 18. 'It was still that glorious war time.'

Wouldn't.....leg—Notice this idiom = could not possibly escape ruin.

Like a jack—See Chap. 4, para. 11. A jack contains clockwork which is wound up, and if there is no meat on the jack, it will revolve rapidly and the spring will all at once unfold with a whirring noise. **Like a jack** = like lightning.

Sold.....up—If I put in an execution for the amount due, if I employed the bailiffs.

Put up with—I won't stand his delays and promises any more.

Winthrop—The squire's managing-man or steward. **Cox**—The lawyer.

PARA. 8. Taking.....again—Continuing his story of the mishap to Wildfire.

On the ground of—This is rather ambiguous; it is connected with *request*, 'a request which was founded.....' It may however be construed with *ward off*. This would however make the father the loser of Wildfire, which we know is not the case. The squire was afraid Godfrey was going to ask for money to replace Wildfire, and took care to mention the empty state of his pocket. But this was not a good omen for the result of Godfrey's confession about Fowler's money.

PARA. 9. Did for the horse—Put an end to him, killed him on the spot.

Fool's leap—Foolish leap.

PARA. 10. Laid down—The squire was too astonished to continue his meal. His sons, like most sons, had drawn heavily upon the paternal pockets. It was a novel idea for Godfrey to propose filling them. This is humorously called an inversion of the filial relation. Godfrey's business as a son was to empty, not to fill his father's purse, says George Eliot mockingly.

Quick of brain—If he were quick he would see that Godfrey was only speaking of paying money that was really due to the father, that Godfrey must have taken his father's money.

PARA. 12. Purple with anger—He was corpulent and had a tendency to apoplexy.

So thick—So intimate with Dunsey as to conspire. *Collogue* is very common in Ireland.

'Collogue; to confederate together, generally for an unlawful purpose, to cheat, to converse secretly.'—*Halliwel*.

Embezzle—To filch, steal. It is a word kindred with *imbecile*. Its original sense was to weaken or diminish a store by repeated filchings.

Pack—Contemptuous. 'whole lot.'

Marry again—So as to raise another family to whom I may leave my property. What a father he must be who threatens such a revenge!

Got no entail—I am not forced by the law of primogeniture to leave you the land. I can leave it to anybody I like.

Entail—Literally to cut into. O. Fr. *entailler*, to carve, grave; then to abridge; then to limit in a peculiar way—to confine the inheritance to landed property to the eldest son.

Grandfather's time—Apparently at that time the Casses had freed themselves from the entail, which often operates harshly in small estates. This is called "culling off the entail."

There's some lie—If I could only get at the truth I should find that you are telling a lie.

PARA. 14. **As I tell you**—The squire had not said this before, but anger makes him impatient.

Brave me—Defy me.

PARA. 16. **His threat**—Of turning him out of the house. A nice father to wish his son alive that he may have the pleasure of turning him out!

PARA. 19. **No.....duplicity**—No course of *acted* deceit can long be kept up without resorting to *spoken* deceit, falsehood. Godfrey was trying to keep a secret from his father's knowledge, but he did not know that to do that successfully he must lie also. Hence he had no lies ready, nor was he a liar by nature.

PARA. 20. **I tell.....is**—I'll tell you why you gave the money.

Acuteness—Cleverness in guessing Godfrey's motive in lending the money.

The next step—The sudden alarm into which Godfrey was thrown by his father's guess sufficed to turn him aside from the course of candour he had planned the night before. His desire to keep the secret returned in all its force. To follow this impulse was a downward road, since it was a less honourable feeling than the one that prompted him to reveal all.

PARA. 21. **It's no matter**—It's of no interest to any one but us two.

PARA. 22. **Goings on**—Escapades, follies.

There's.. ...had—Understand 'Who had,' or 'he had' with a semicolon before 'he.'

In worse times—And as far as I can make out the times were not so favourable for landowners as these are.

So might I—Have my stable full.

Horse leeches—Hanging on to drain me of every penny, like horse-leeches draining blood to the last drop.

Too.....father—Too indulgent.

I.....pull up—I shall stop being indulgent. A metaphor from driving.

PARA. 23. **Penetrating**—Very skilful in reading men's characters.

Checked.....weakness—See Chap. 3, Para. 40. 'The woman who made him think.....sobriety and peace.'

PARA. 24. **All..... worse**—If this waste of money goes on, I shall have very little to leave to you.

Keep.....together—Keep the family property in good condition.

PARA. 25. **Taken.....ill**—You didn't like me to speak of it; you seemed to think I was anxious to become master, while you were yet alive.

PARA. 26. Certain impressionsdetail—The squire had certain indefinite but strong impression. He could not remember, however, the events or facts out of which those impressions rose.

One while—At one time.

I'd.....lieve—I am as willing that you should marry.

If I'd.....nay—If I had opposed you, you would have persisted on your choice, out of sheer obstinacy.

Shilly shally—Inclining first to one course, then to another.

You take after—You resemble.

Poor mother—'Poor' is a word generally used when speaking of the dead, as if it were a great misfortune for them that they are not alive!

Never had—The squire took care of that! He domineered and justifies himself by saying that a woman if she has the right sort of husband does not want a will of her own.

Has.....call—Has no need of one. Do not imitate this expression, except in familiar conversations. See also Chap. 10. para. 9 of the text.

Downright—Positively, in so many words.

PARA. 27. She will—Have me.

PARA. 28. Stick to it—Do you prefer your first choice, Nancy, or do you now want somebody else?

PARA. 30. Pluck—Courage.

Isn't likely—The squire's pride peeps out here.

Stood—He was your only possible rival.

PARA. 31. Let it be—Let it alone, let things be as they are.

PARA. 32. Turn.....leaf—Be more industrious and less extravagant.

PARA. 33. Think of it—Not of turning over a new leaf, but of marrying. I have no house to live in.

On one of the farms—Like a common farmer. That would be beneath the dignity of the squire's son.

. Different to what—Better '*from* what.'

PARA. 34. You ask her—She will be glad to come.

. That's all—That's all I know. A mere expletive, corroborating some expression of opinion; I'm quite sure,

PARA. 35. Let the thing be—Let things go on as they are doing. I don't want to take any decided step (offering marriage) just now.

PARA. 36. I'm master—That you must obey me.

. Else—If you do not obey me, you may sever your connection with me and see if you can easily obtain (drop into) an estate elsewhere.

Not.....Cox's—The squire, hearing that Fowler *has* paid the money, rescinds the order that Winthrop is to go to lawyer Cox's to put the law in operation against Fowler.

Hack—An inferior riding horse. See Chap. IX, para. 5, "that big-boned hack of yours."

Sneaking—Lying hid.

Spare himself—He need not trouble to come home. I shan't let him enter the house; I've done with him.

Keep himself—Support himself.

Shan't hang on me—Depend on me, look to me for support.

PARA. 37. **My place**—It isn't my business to tell a son he is not to come home; that is for the father to do.

PARA. 39 **Still further**—By his silence about the grave secret that by a clandestine marriage he had raised an unsurmountable barrier between him and Nancy.

Prevarication—Falsehood. Lat. *varicus*, straddling, *varus*, crooked; 'to prevaricate' is then 'to turn aside out of the straight path.'

What..... passed—What had been said.

After-dinner words—Lest by some rash words spoken under the influence of wine his father should seek to make the match he knew his son favoured. Then Godfrey would have to decline, and give his reasons.

His insincerity—In pretending that there was no lawful impediment to his union with Nancy, in his guilty silence about Molly.

PARA. 40. **Throw.....dice**—Some lucky chance.

Hardly.....old-fashioned—He is like multitudes of the men of to-day.

Obeying a law—Obeying the moral code which they recognize as claiming to rule men's lives.

Issues—Events. **Calculable results**—Some results of our actions cannot be foreseen, but we are always striving to ward off those evil results that we can see.

Outside his income—Beyond his income.

Let.....and—A familiar construction for 'If....., he will.'

Into using.....interest—Into exerting his influence in favour of the one in difficulties.

Forthcoming—Discovered.

Anchor himself—Look for safety to, depend on the chance.

Supposed importance—Of the importance it was at first supposed to be.

Craft.....Profession—The former depends on mechanical skill, the latter on mental knowledge. 'If a man withdraws from a respectable industry to seek social elevation by engaging in a profession to which he is unequal.

The evil principle—What such a man hopes never to find in the religion of chance is the truth of the great doctrine that as men sow they shall reap. Such a man hopes to reap as he did *not* sow. See *Matthew*, vii. 16—18, and *Galatians*, vi. 7. "Whatsoever a man soweth that shall he also reap" We again have a recasting of a familiar idea. Cp. Chap. IV., para 10 and Chap. V., para 5.

CHAPTER X.

PARA. 1. Commission of the Peace.—A man, to whom the maintenance of order is *committed*, is said, to be in the commission of the peace, or he is termed justice of the peace (Lat. *justiciarius*). See Chap. 8, para. 10, note. Where is the humour of this description?

Who equally expected—Who expected the same thing to happen this time. Equally is rather ambiguous. It would naturally mean "as much as anybody else expected," but it must mean "as much as they had expected him on previous occasions."

Determined.....him—See Chap. 9, para. 36. 'You may tell him.....'

Noticed it—Passed remarks on his absence.

Better reason—Who knew by sad experience what villainy his brother was capable of perpetrating.

Created an alibi—It never occurred to him to picture Dunstan compensating the loss of Wildfire by Marner's money. He pictured Dunstan as recovering by means of revelry from his mortification at killing the horse.

Created an alibi—Represented to himself Dunstan as being *elsewhere* at the time of the robbery than Marner's cottage.

Sponging on—Living on the hospitality of.

Said two facts—Had seen any connection between Dunsey's disappearance and the robbery of Marner.

Prescriptive respectability—Respectability that must be taken as granted since the family possessed the highest badges of respectability:—monuments to ancestors on the church walls, and heirlooms in the shape of family plate,—tankards (Chap. III 3, IX 1). It must be a very well authenticated story, that could overcome the prepossession in favour of such a family as the Oasses.

Unsound tendency—Lowering the dignity of the upper classes, revolutionary.

Christmas puddings—'But Christmas, with its heavy feasting now came on and distracted the general attention.' Besides this heavy eating deadens the intellectual faculties.

Brawn—A preparation of swine's flesh. The flesh is spiced, cut up and embedded in jelly.

The channelnight-mare—The only invention possible to a man who has partaken largely of Christmas cheer is that of horrid dreams. When day dawns the gorged body makes active thought impossible.

Night-mare—Night incubus, A. S. *night-mara*, literally night crusher. *Mara* has nothing to do with A. S. *mare*, a mare, though the confusion is found in Dutch also. The root *mar*, to crush, appears in *mortar*.

Spontaneity—Against thoughts coming unbidden into our minds.

PARA 2. **Good Company**—In the presence of those willing to discuss it.

Wall eyed—Had diseased eyes; *wall* is a corruption of Icel. *vagl*, a beam, disease of the eye. Of Icel. *vagleyge*, 'wall eyed.'

Same.....outlook—To have the same emptiness of vision. The word 'outlook' seems to show that either in jest or earnest George Eliot took 'wall' in its ordinary sense. 'Who because they themselves gazed helplessly on the case, as on a wall of insurmountable difficulty, thought that others must necessarily see no more than they themselves could.' 'This is not so,' say the upholders of the 'pedlar' theory. We *do* see a way out of the difficulty. 'We accuse the pedlar.'

Adherents.....inexplicable—Those who could find no trace of human agency in the robbery.

More.....hinted—Plainly said; a litotes.

Adherents—For instance, Macey, Tookey.

Inclined to crow—A metaphor from the poultry yard; they adopted a theory which they were not likely to be able to prove.

Skimming dishes—Fresh drawn milk is placed in broad *shallow* dishes, whence the cream is skimmed when it has risen. Here *skimming-dishes* = very shallow.

Nothing.....door—Because the upholders of the pedlar theory could not imagine how a robbery could be accomplished by spirits (thus they were driven to invent their theory,) they boldly denied that spirits *could* perpetrate a robbery.

Some.....opinions—*Viz.*, as to what each party thought of the intellectual capacity of its opponents. These opinions were not the main purpose of the investigation; the main purpose was to discover the thief. But these opinions were subsidiary results, were brought out incidentally, were *collateral*.

PARA. 3. **Brush—current**—Stir, quicken the sleepy life of Raveloe. To "brush a current" is a confusion of metaphor. Say "stirred the current."

Withering—It dried up his remaining feelings which had all been concentrated on the gold.

Immediate purpose—He had always one end clearly in view, that of increasing his stock of gold.

Which.....in—Which screened him from feeling the loneliness and coldness of his solitary position. Without some such consuming desire, his life would have been dreary indeed. He must have felt how cold and cheerless the world was. As it was, by this desire he individualized himself and felt some comfort in his little nook.

A clinging life—Even in the old days at Lantern Yard. See 'lean on contradiction. 'The expression of trusting simplicity,' Chap. 1, para. 7.

A dead thing—This was the money. The author refers to it as disrupted, *i.e.*, as torn from that which naturally should have accompanied it, self-respect, love to mankind. But Marner's money-seeking was an end in itself, and hence maimed and ignoble. See Chap 2, para. 4. 'It was pleasant to feel them.'

The fence—That gave him a separate individual existence. See above..

The support.... away—That which supported him and gave him something to live for—his love of money.

When the earth . . .away—When it (the ant) finds a chasm.

Phantasm of delight—The evening had nothing that bore the faintest resemblance of delight. There was a faint glimmer, some feeble imitation of delight once. That was now gone with the money.

Its meagre image—The sight of his wages, so scanty compared with his lost hoard.

PARA. 4. The blank—The empty spot in his existence. Instead of thinking with joy of the coming evening as a time when he would see and feel his beloved gold, as he did before his loss, he now moaned as he thought of it.

PARA. 5. Could come by—Could acquire, pick up

In a neighbourly way—Marner refused to use his supposed supernatural knowledge for the benefit of his neighbours as any decent man should have done. See Chapter 2, para 6. 'Silas now found himself, &c.'

Mushed creature—Down-trodden, oppressed. Cf. Chap VIII, para 20.

To his ill-will—See Chap. 2, para. 6. 'Every man and woman.....'

To worse company—*viz.*, than human company, Satan's company.

PARA. 6. On the wind—Liable to be scented everywhere. In every house cooking was going on.

Black puddings—Made of clotted blood.

Suggestive of charity—The fact that a family has more pork, &c., than it knew how to eat naturally suggested that some should be given away.

Uppermost—Brought him prominently to the minds of.....

Enforced the doctrine—Secured a hearing for his words.

Pettitoes—Petty toes. Pigs' feet and black puddings are esteemed great delicacies by the lower classes, but are not found on the tables of the wealthy or refined.

Unfounded prejudices—Such as a Dissenter like Marner might be supposed secretly to cherish. The rector argued that perhaps Marner did not come to church because he disliked clergymen as a class. The gift would make Marner change his opinion.

Nothing.....consolation—Those who had no presents of delicacies to offer, showed a new interest in Marner by calling on him.

Crippled—So that you could no longer weave.

lowance=allowance. According to the English system of poor relief, every infirm or disabled person received a weekly allowance from his parish.

PARA. 7. We can send—Is this true? Do not people reflect their characters by their gifts as much as by their language?

Egoism—Without imparting to them our own peculiar individuality. A man's language is coloured by his temperament. It is rarely unselfish. It is different with our gifts, says George Eliot. Her statement is open to question.

A mingled soil—Different currents of some feeling mingle in our speech. The tributaries of a river bring down different soils in them, which are mingled in the main stream.

Beery sort—Plain-spoken, confused, hearty kindness was common in Raveloe, reflecting the mental characteristics of the people. That delicately-expressed, often hypocritical, sympathy, characteristic of the upper classes, was altogether absent. Compare the outspokenness, not to say rudeness, of the company at the Rainbow.

PARA. 8. Of a man—Macey himself.

Adjusted his thumbs—In order to twirl them. See Chap. 6. para 17, 'twirled his thumbs with an air of complacency.'

PARA. 9. To ha'lost—Now that you have lost, in having lost.

Foul means—By leaguings with the Devil.

No better—A polite way of saying "a bad man." A litotes.

These parts—This district.

No better—A litotes. 'I thought you were a rogue.'

A staring.....creature—'There are two points especially with regard to the poor which George Eliot has mastered, and the mastery of which lends a life-like reality to *Silas Marner*. These are the frankness

of the poor and their religion. The villagers in *Silas Marner* speak out. They say what they have to say, and do not mince matters. This is the rudeness of persons who do not mean to be rude; for they do not dream of the rules which a consideration for the feelings of others teaches those who are more refined. When Silas Marner loses his money, he is visited by a Job's comforter in the person of the parish clerk. This comforter comes in the dignity of a parish official and a parish wit, and with a really kind intention, to say a kind thing to a man whom he dislikes and despises, but yet respects a little and pities a good deal. This language on the part of Macey is only one specimen of the direct, and, as rich people would think, insulting language which George Eliot, with the happiest effect, puts into the mouth of the poor.'—*Saturday Review*.

Bald faced calf—A smooth haired calf. Every one knows how large the eyes of calves seem to be. For Marner's large projecting eyes, cp. Chap. I, para. 4, etc.

It isn't every—'Satan did not make every ugly thing. Many ugly animals,—toads and the like—are harmless, nay, even useful, so that they cannot be the handwork of a malicious being like Satan. It is the same with you. You are harmless enough, so you cannot be a favourite of old Harry, as I once thought you were.' For "old Harry" cp. Chap. VII, para. 45.

Looked—For 'looking.'

Yarbs—Herbs.

To cure the breathing—To cure asthma, shortness of breath. See Chap. II, para 5.

If you brought—If you acquired that knowledge *honestly* (without the devil's help) in the district you come from, you should have made greater use of it on your neighbours' behalf than you have done. See Chap. 10, para. 5. 'had not the inclination.'

Wasn't well come by—But if you did get it from Satan.

Made up for it—Might have atoned for it.

As for the children—'Going to church would have done you no harm. Satan would not have plagued you for doing so; Why, the children.....'

Wise woman—Of Tarley, See Ohap. 2, para. 5. 'Since the wise woman of Tarley died.'

Charmed—Uttered spells over them to protect them against sickness, the evil eye, &c. Macey's argument is that as Satan, who was made their tutelary deity by the spells of the wise woman, raised no objection to their being christened, so he would not show displeasure at Marner's going to church.

Took the water—Received the water of baptism as quietly as other children. Had Satan objected, his displeasure would have been shown in some way by the refractory behaviour of the children.

For a holiday—Gratuitously, without expecting service ; Or perhaps 'by way of fun.'

Got anything—To say.

Does the cursing—'When we pronounce the curses against sin in the Communion service used on Ash Wednesday.' See the Prayer Book, 'A commination or denouncing of God's anger and judgments against sinners,.....to be used on the first day of Lent.'

There's no cursing—People who resort to wizards and witches to get cured are not denounced in that service, however much Dr. Kimble may grumble at such people deserting him for irregular practitioners.

For there's windings—For conversations are terribly apt to stray from the point.

To.....end—*Fur*=far. A metaphor from Macey's occupation, signifying 'a very long way.'

A deep un—A rogue.

'Ull well—daylight—Than would bear examination. More than would bear examination=a good deal that is bad.

Making out a tale—Concocting a story of a robbery. See Chap. 8, Para. 2. 'a small minority.....'

PARA. 10. **Neighbourly**—Sympathetic.

Far off him—He felt miserable in spite of it.

PARA. 15 **I doubted.....so**—*Doubt* is used by the villagers in the sense of expect, 'I expected to hear you say that.' Cp. Chap. 10, para. 31.

Poor creature—Macey speaks in good-humoured contempt. 'He's not much of a man.'

He's got business—He has succeeded to the business I had, and some of my money is lent to him as capital. I have some share in it.

Give.....trust—Allow you credit, time to pay.

A bit neighbourly—And so mix with others a bit freely.

You've... heard—Macey in his pride mentions this as the crowning reason why Marner should go to church. The clerk leads the responses made by the congregation, and says Amen at the end of each prayer.

To lose no time—I shall be too feeble to continue in my post much longer, and you may perhaps miss a fine treat.

Tookey—The Deputy Clerk, see Chap. 6, paras. 19 and 22.

Has it all—Becomes Clerk instead of mere Deputy.

Stand in the desk—In the Clerk's desk under the pulpit.

Emotion—Interest, or perhaps grief at the appalling prospect of a service performed without Macey's assistance !

You're man—And would therefore like to look well, and so should buy new clothes.

So mushed—So crushed and forlorn See Chap. 10, para. 5, 'a mushed creature.'

Allmuddle—In a frightful state of disorder: that Marner was crazy.

Than.....dog—Horses, dogs, and many animals learn to know Sunday very well. *E.g.*, a dog will soon learn that he must never attempt to follow the family that day, as his presence at Church is not desirable.

Highly charged—Filled with the same thought, that Marner was sadly dead to religious feeling. See Chap. 10, para. 31. 'I doubt (expect) you didn't know it was Sunday.'

Every Sunday—On every possible occasion, on every Sunday in the year.

Stand well with—Win the approbation of.

Common run—The average.

A reflection—A disparagement of those who, while they did not go so often to church were after all equally good Christians, since they were christened in the usual way and hoped to be buried like others.

The conclusion is that, to avoid the appearance of desiring to look better than others, everybody felt it his duty occasionally to stay away from church!

God fathers, god mothers—These are persons who stand forward when a child is baptized and make certain promises in the name of the infant. *God* indicates that they are spiritually related to the infant. See *Gossip* in any dictionary.

Notservants—Who were liable to be prevented by duties; Or perhaps because they were considered to have no souls!

Or young men—Who were given a good deal of latitude in religious observances. Young men really could not be expected to be religious. They would be all right when they got old—such was Raveloe's opinion.

'Good livers'—Men of respectable behaviour, of serious deportment, 'steady men.'

With moderate—Not excessive frequency, for the reason given above.

PARA. 19. So eager—That she seemed idle, unless she rose very early.

This threw—By rising so early she got her work done by ten (say), and was puzzled to know what there was she could do till dinner time (noon).

Vixenish temper—People who get up very early are said to be inclined to scold.

Elements—Features.

Pasture mind—Meditate on them. **Monthly nurse**—The woman that nurses women after confinement. When the expected nurse failed to come in time [disappointed some household], Mrs. Winthrop filled the vacant place.

Comfortable woman—It did your heart good to look at her.

Fresh-complexioned—Having a clear clean skin as if she lived much in fresh air.

Slightly screwed—Closed tight, 'pursed up.'

With the doctor—As if she felt.....and must not talk in the presence of such superior beings. [A fine descriptive touch.]

Loved.....pot—Loved his drink....[Metonymy; container for the thing contained.]

Got along so well—That the merry husband lived so happily with so sedate a wife.

Would be so—It was in their nature to be so. Like **bulls** and **turkey cocks**—These are fierce animals, inclined to run at passers-by. This quietly humorous passage is often quoted

PARA. 20.—**Wholesome**—Whose influence was entirely good.

Lard-cakes—Flour made into dough with plenty of lard, rolled out flat and baked. The lard give such cakes a richness similar to that obtained in India by the use of ghee.

Apple cheeked—Rosy cheeked. **Frill**—Large collar, the neck ornament of boys seventy years ago. Frills have long since gone out of fashion.

Like a plate—The white linen frill seemed to carry the ruddy cheeks on it, as one would carry apples on a plate.

Adventurous curiosity—The curiosity that prompts to adventures.

Big-eyed weaver—See Chap. 1, para. 2 'Would fix on them a gaze... in the rear.'

PARA. 21. **As I thought**—He works on Sunday. He has no respect for the day of Rest.

PARA. 22. **Locked casket**—His heart was shut against everything but his beloved gold. Now the gold had been taken, his heart was no longer closed.

Groping in darkness, prop utterly gone—See Chap. 10, para 3. 'It had been a clinging life.....the support was snatched away.' It might possibly mean 'Left searching in darkness for the thief. With his own theory (that Jem Rodney had committed the robbery) plainly disproved, he felt that if the robbery was traced at all, it would be traced by others and not himself.'

Of expectation—That they might help him to discover the thief.

Dependencegoodwill—If he displeased them, he would not get their help in discovering the thief.

PARA. 23. Nor common—Than usual. These cakes are uncommonly good. **Are made so comical**—Are constructed so strangely. What a change from ordinary plain fare. They get tired of bread.

PARA. 24. Absently—Not paying much attention.

Eyed—‘Being eyed.’

Made an outwork—Made the chair into a defence against possible attack. A military term.

PARA. 25. Pricked—Stamped when the dough was soft. Similarly the stamps on loaves to-day.

Pulpit cloth—A cloth hanging over the pulpit front.

PARA. 27. Go—A term of remonstrance. We usually now say, “Oh, come.” **Stamp**—for impressing the letters. **Any good**—If there’s any virtue in the letters, it is as well to have it. In this wicked world we need all the good we can get.

PARA. 28. I. H. S.—Jesus Hominum Salvator (Jesus the Saviour of Men). *N.B.*—J is a modern form. I in Latin was both consonantal and vocal. To represent the former J has since been employed.

PARA. 29. Read.....off—Read them without any trouble.

They.....hold—They lose their shape when the dough rises. To those who do not eat bread it may be necessary to explain that yeast or some other substances is mixed with dough to make it rise. The yeast ferments, giving out carbonic acid gas. Bread is thus made light and spongy. Otherwise it would be solid like a brick.

Thathave—An emphatic repetition = we have, indeed. *That* is Demonstrative.

With.....will—With the intention of doing you good.

Have.....better—Are plainer than they generally are.

PARA. 30. To interpret—To make out what they stood for (see above).

PARA. 31. Could tend—Not seeing that the cakes could lead him one step to the securing of any real advantage.

A serviceable phrase—Who was not ashamed to repeat words she thought useful.

You.....count—You forget what day of the week it is.

Now the frostsound—Deadens the sound. The velocity of sound, perhaps the intensity too, depends on the temperature..

PARA. 32. Part.....sacredness—Bells had no religious associations for Marner. He would treat the sound of the bells just as a Hindu regards the sound of a church bell or the absence of work on Sunday. These bring

no religious recollections to his mind. **No bells**—Non-conformist chapels hardly ever have bells to summon people to service.

PARA. 83. Dear heart—An expression of sorrow. Dolly is sorry that Marner should have heard the bells and yet persisted in working.

A roasting bit—A piece of meat for roasting.

Leave it—And go to church. Mrs. Winthrop is finding excuse for Marner's not going to church. 'You may have a piece of meat to cook.' But then she adds he can take it to the bakehouse and get it cooked at a small cost. She adds this to get Marner to church.

A lone-man—Living with nobody in the house.

Bakehus—Bakehouse. The village baker cooks the villagers' dinners in his capacious oven at a charge of a penny or twopence. On a Sunday morning you may see the children carrying home the Sunday dinner all hot from the bakehouse.

Not.....it—Not to have the kind of dinner (cold) on Sunday that you have on other days. In accordance with the idea that Sunday is a Feast Day, the labouring classes and tradesmen make their Sunday dinner the best dinner of the week. Very strict people make it the worst, since they think it wrong to keep servants at home from church simply to cook hot dinners.

Ascoming—*Ever* is a mere expletive.

Holly.....yew—The green branches of these trees are employed to decorate the church.

Anthim—Anthem.

Take the sacrament—As you ought to do on that day. Chap. 10, para. 18. 'Squire Cass himself took it.'

Which end—You would be less confused and helpless than you are now.

Put.....trust—Having done according to Mrs. Winthrop's simple theology, all man could do, Marner could look up to Heaven for help. 'Heaven helps those who help themselves.'

Them.....better—A decidedly Trinitarian mode of speech, speaking of God in the plural! But see para. 40.

PARA. 34. Gruel—Meal boiled in water, *conjee* as we should say in South India. Low Lat. *grutellum*, dimin. of *grutum*, meal.

Closely urged—Personally remonstrated with about.

Direct—Straightforward, honest [opp. to *prevarication*].

PARA. 36. No !—Do you say 'No?' An exclamation of shocked surprise, expressing disbelief.

PARA. 37. I.....chapel—Since he was a Dissenter.

PARA. 38. **Much puzzled**—They had no dissenters at Raveloe and had never seen a chapel.

PARA. 39. **Set up**—Strengthened, encouraged.

As never was—Beyond what you can imagine.

Gives out—The clerk's business is to name the first word of the Psalm, or to read out the first verse of the hymn. This is called 'giving out' the hymn.

Sacrament Day—On this day the clergyman would be more than usually earnest. *On Sacrament day* = On Sundays on which the Sacrament is to be given. Mr. Crackenthorp would, in his sermon which came before the Sacrament, especially refer to religious duties.

Inquarter—From Heaven.

Gev (gave)up—Submitted.

Worse.....we—Explained by 'come short of their's' = neglect their part.

PARA. 40. **Fell unmeaningly**—Failed to convey any meaning.

No word—Marnier was familiar with a more dogmatic theology. Any such phrase as 'conversion,' 'free will,' &c., would have caught his attention at once.

No heresy—She did not use the plural to indicate her belief in many Gods.

Familiarity—Taking God's name on her lips. She employed what she considered a most respectful periphrasis.

Urgency—Unless he had a definite object in speaking.

PARA. 41. **Worth the risk**—*I.e.*, he *did* put out his hand.

PARA. 42. **For shame**—That you should want some cake now.

You don't want cake—You can't be hungry; you had dinner not long ago.

Wonderful hearty—In wonderfully good health. This is a rustic phrase. Do not imitate it.

A little sigh—Perhaps she remembered something sad, or feared her boy might not always be strong. But there are such things as sighs of happiness.

Spoil him—By petting him. We never let him go out of our sight.

PARA. 43. **Picture...child**—Of marks 'identity.' A 'child who was such a beautiful picture (object).'

Neat featured—Regular, handsome,

PARA. 44. **Like a bird**—Wonderfully sweet.

Christmas carrel—A carol or song sung at Christmas. See on the next page. **As his father** = which, &c. **Token as**—Token *that*.

As.....learn—Rustic logic again. Of course mental power has little to do with moral goodness.

Good tunes—Tunes of religious songs.

PARA. 47. **Not indisposed**—He was rather vain, inclined to show off.

An ogre—As he perhaps thought Marner to be.

Protecting circumstances—His mother's presence.

Duly adjusted—Placed in the right position.

Cherubic head—Angels are often represented in pictures as merely having a head and wings.

Rhythm.....hammer—He sang with painful regularity. Some notes should come quicker and some slower, but Aaron sang everything at one uniform rate.

God.....you—May God give you peace.

PARA. 49. **Christmas.....music**—Music sung at Christmas only.

Secured.....cake—See Chap. 10, para. 46 'let me hold the cake.' It was now given back to him.

Erol angils—Mrs. Winthrop is attempting to quote the first line of a celebrated hymn. It should be 'Hark! the herald angels sing.' [Referring to the angels who announced the birth of Christ to the Bethlehem shepherds.—*Luke* II, 8—14].

Bassoon—A flute with a deep tone.

A better place—Heaven. The music is so fine that you almost think yourself in heaven.

Hard dying—Painful deaths.

A better—Sc. world. **Pretty**—prettily.

PARA. 52. **Bad in your inside**—Sick.

Fend—Manage for, look after, yourself. *Fend* is the same as *defend*, so that the primary meaning seems to be 'to fight.'

Clean up—Tidy the house.

And willing—A contraction for 'I shall be willing to do so.' Cf. 'sit down and welcome' = you are welcome to sit down. Please do so..

A bad bed to lie down on—Will give you uncomfortable thoughts on your death-bed. **At the last**—At your death.

Fly away—A reference to what Marner had already suffered.

Like.....frost—Which disappears when the sun rises.

That free—So bold as to say this much.

I.....well—My intentions are entirely good.

Your bow—Parting salutation.

PARA. 53. Her view—The *Saturday Review* follows up the passage about Macey that we have quoted above (note on Chap. VI, para. 17, of the text) by saying 'But the author knows the class described too well to show them long together without the intervention of deep feeling of some sort. The Job's Comforter (Macey) is succeeded by a real comforter, by a motherly, patient, humble-minded woman. Dolly Winthrop, with her quaint kindness, her simple piety, and her good sense, is as touching and at the same time as amusing a character as George Eliot has drawn.....The difference as far as truthfulness of description and insight into the poor go, between George Eliot and the usual lady-novelist, cannot be better estimated than by contrasting Dolly and her I. H. S. cakes, her reverent belief in 'Them,' and her views of this world and the next, with the model cottager's wife of domestic fiction. The one is a living woman, and the other is an improbable puppet.'

Miss Blind says, 'Dolly Winthrop, the wife of the jolly Wheelwright who makes one of the company at the 'Rainbow,' is no less admirable than the other characters. She is not cut after any particular pattern or type of human nature, but has a distinctive individuality, and is full of a freshness and unexpectedness which sets foregone conclusions at defiance. A notable woman, with a boundless appetite for work, so that, rising at half-past four, she has 'a bit o' time to spare most days, for when one gets up betimes i' the morning, the clock seems to stan' still tow'rt ten, afore it's time to go about the victual.' Yet with all this energy she is not shrewish but a calm grave woman, in much request in sick rooms or wherever there is trouble. She is good-looking, too, and of a comfortable temper, being patiently tolerant of her husband's jokes, considering that 'men would be so,' and viewing the stronger sex 'in the light of animals whom it pleased Heaven to make troublesome like bulls or turkey-cocks.' Her vague idea shared indeed by Silas, that he has quite another faith from herself, as coming from another part of the country, gives a vivid idea of remote rural life, as well as her own dim, semi-pagan but thoroughly reverential religious feelings, prompting her always to speak of Divinity in the plural.'

Could.....fashion—Could not create, depict.

Unlocked—Set free. A confusion of metaphor. **Still**—Refers us back to Chap. II, para. 10.

Groove of sand—Its narrow channel. The passage means, 'His faith had not returned, the current of emotion which had been directed towards his gold had been stopped by the loss of it.'

PARA. 54. Black frost—White or hoar frost is congealed dew, melting as the sun rises. Black frost signifies intensely cold air, which freezes water and often turns grass black. Cf. below, 'to press cruelly...'

To press cruelly—To wage war on, to devastate.

Red pool—Red because of the red clay.

Shivered—Was rapidly moved by the wind, was 'crisped' by it.

Outlook—On the cold pool. He had nothing to look at to distract his thoughts, and turned to his sorrow.

Fire was grey—Had gone out, leaving only grey ash.

PARA. 56. Fuller..... year—See Chap. 10, para. 18. 'Went to Church.....frequency.'

Dark green boughs—See Chap 10, para. 88. 'The holly and the yew.'

Hymn—A hymn appropriate for the day, like 'Hark! the herald angels sing, Glory to the new-born King.'

The Athanasian Creed—This Creed is appointed to be sung or said on certain great festivals of the Church. Athanasius (died 378) waged war against the Arians who held heretical views about the person of Christ. The Creed was not composed by him but by Hilary (430) Bishop of Arles. It is so called because it embodies the teaching of Athanasius.

Discriminated—Which in the minds of the villagers was only different by reason of.....

Appropriating—Recognizing as having been done for them, making their own.

Annual—As in the case of the company at the Rainbow, so here also, conversation ran on familiar lines. The same things were said every Christmas.

Without diffidence—To the full, without any hesitation.

PARA. 57. Feared.....long—Were anxious to see him again.

Walked.....hospitals—Was a medical student.

Professional anecdotes—Anecdotes about his profession—medicine.

To follow suit—To play as her partner played.

Odd trick—In a game of whist, fifty-two cards are divided among four players. Each round constitutes a 'trick'; thus there are thirteen. When a game is won by seven tricks to six, the winners are said to win the odd trick.

A general visitation—An inspection of the previous tricks as they lay on the table. As each trick is won it is turned down by the side of the winner. Uncle Kimble, never could understand how the other side won the odd trick, and turned up the previous tricks, suspecting that some card had been wrongly played. He had expected to win it and became angry on being disappointed.

PARA. 58. Made the glory of—Made Squire Cass's hospitality famous.

Time.....mind—Beyond living memory.

Butty distances—By many miles of bad roads.

Runaway calves—A dispute about a calf in a neighbour's herd which another farmer claimed as his.

Intermittent condescension—An acquaintance begun by casual notice on the part of the squire, by a careless nod wherever a meeting occurred.

Pillion, Bandboxes—See Chap. 3, para. 2 and notes.

More than.....costume—The boxes carried more than the dress in which the ladies were to dance. The ladies had come to stay some days, and carried clothes with that end in view.

The bedding.....scanty—There are few beds, so that guests are not expected to stay for the night.

As if.....siege—A large store of food was got ready.

Spare.....beds—Those not in general use, but ready to be used on great occasions. Meaning of 'have you a spare bed?' Cf. 'spare room, 'spare horse.' *Feather* beds, because stuffed with birds' feathers.

As plentiful—There were plenty of beds for all the guests.

Killed its geese—The feathers were saved and made into beds. Of course the geese were intended for eating, but their feathers were saved.

PARA. 59. Importunate companion—Companion that insists on being heard Personification in *anxiety*.

PARA. 60. Blow-up—Exposure.

PARA. 62. In another quarter—Molly is crying out for money.

If.....get it—She will reveal all.

PARA. 63. Easier—To set things right. See Chap. 9, para. 39 'he fled to the usual refuge.'

PARA. 64. Should.....matters—By talking to Mr. Lammeter. See Chap. 9, para. 30 'well then, let me make the offer,' and Chap. 9, para. 36, 'I shall do what I choose.' **Pass**—point, stage.

CHAPTER XI.

Appear to advantage—Look well, when seated.

Drab Joseph—A dark brown old fashioned, riding dress. For a satirical description of it see below, 'a garment.....'

Beaver bonnet—Bonnets displaced caps about 1795. At first they were made of straw, subsequently of beaver fur. About the same time short waists in dresses came in. This would help to fix the date of the story at about 1800.

Exiguity—So little cloth was used that there was only enough to make *small* capes. Large capes hanging loosely down the shoulders would have hidden the form.

Open-eyed anxiety—Contentment closes the eyes. Anxiety opens them. So on Chapter 11, para. 75, 'open-eyed glance full of meaning.'

Dobbin—The horse.

The bloom—She blushed a livelier red when she saw Godfrey. A painter would have preferred her in her unconscious behaviour on the road when she was perfectly natural. She was conscious of herself when she saw Godfrey.

Behind the servant—*I.e.*, on a pillion. Mr. Lammeter rode in front of Nancy, a servant on a second horse brought Priscilla.

Horse block—An elevated flat tree stump, used by ladies when mounting or alighting.

Quite clear—Of course Nancy had not made it quite clear, nor wished to. This is a piece of self-deception, for the next sentence shows (the thoughts of Nancy are being expressed) that, far from wishing the attentions to cease, she missed them when they were not paid. **Marked attentions**—Acts of devotion, politeness that indicated Godfrey's feelings and were noticed by others. 'To pay his attentions' = to court, woo.

Almost making love—In her heart she knew it was *quite* making love, but affected to be unaware of it.

Let people have—He would not give people grounds for giving him a bad character.

That was not—A bad life was not. **Hot and hasty**—Angry, impatient. **To the minute**—Punctually.

PARA. 2. Habitual succession—They always came in this order. First, a wish that he would cease to make love; second, a wish that he made it oftener; third, a recollection of the bad character he was beginning to have. **Confusion**—At seeing the man who loved her waiting for her.

Neglect.....behaviour—And her forgetting to treat Godfrey with the coldness she had intended.

PARA. 3. Attire themselves—To take off the spencers and don robes more suitable for indoors.

PARA. 4. Preluding—Getting ready for the dance. The fiddle furnished music for the guests to dance to. The fiddle was giving out a few strains in anticipation.

Did the honours—Acted as hostess. Mr. Cass was a widower, so his sister Mrs. Kimble looked after the lady visitors. 'The squire's wife had died long ago,' Chap. 3, para 3.

Her diameter—She was very fat. Important people are often stout.

Blue Room—Rooms in old country houses receive various names. 'Blue,' 'Red,' &c., in order to distinguish them. Cf. 'score a pint in the Half Moon,' Shakespeare, *King Henry IV.* (Half Moon—to the man in the Half Moon chamber.)

So Miss Hardcastle, *She Stoops to Conquer*, feigning to be mistress: "Did your honour call?—Attend the Lion there. Pipes and tobacco for the Angel. The Lamb has been outrageous this half half hour."

PARA. 5. Feminine compliments—In every bedroom women were dressing and saying to each other: "How nice you look!" **Extra-beds**—See Chap. X, para. 59.

Tightest skirts—The dress gave very little room for the play of the limbs. The skirts were not loose like the dress of a little Hindu girl.

Shortest waists—The waist was very high up, not far below the arm-pits. See, again, pictures in Dickens, or books of the same period.

Old Pastures—The name of a farm.

Not unsustained—The shyness had its foundation in a feeling that her own dress was less fashionable.

Inward criticism—Of her own dress and of her friends' dresses.

A littlefashion—By not going to the extreme of fashion, by having the waists of their dress less absurdly high.

Skull cap, front, turban—Matrons, ladies of middle age, used to wear false hair in front ('fronts'), and a kind of turban on the top. Apparently this old lady wore a skull cap underneath the 'front' of false hair.

After.....ma'am—'I will use the looking glass after you.' 'Pray go first.'

In..... circumstances—In skull cap and front, and about to arrange her turban by means of the glass.

PARA. 6. An elderly lady—Mrs. Osgood, another aunt of Nancy's.

Whitemob-cap—Mrs. Osgood wore a plain white cap, and a piece of muslin twisted round it.

Kerchief—Is here used in its strict sense; Handkerchief is a barbarism, since kerchief=head cover (Fr. *couvrechief*, cover, head; Op. *ourfem*). Mrs. Osgood was more primitive and puritan in her taste than the fashionable ladies with their fronts and turbans were. She wore no false hair, only her own grey curls.

Daring contrast—He or she is a bold person who defies fashion.

Yellow satins—Of the turbans.

Top-knotted—Elaborate caps with ribbons worn by those present who had no turbans.

Primness—Sobriety of demeanour, grave mien.

PARA. 8. Keep—I am pretty well just now.

PARA. 9. Hard featured—Masculine in looks, not with soft features' characteristic of women.

Low dresses—What is called evening dress, the dress that is worn at balls, leaves the neck, shoulders and part of the breast bare.

Being.....were—Not pretty.

Obligation—The obligation was to follow the fashion. **Not inconsistent**—Though Nancy thus charitably thought of the Miss Gunns, she herself could not see how wearing such low dresses *was* consistent with sense and modesty. **Some**—Some, unknown to her.

Her box—Her band-box which contained the dress she was about to put on.

Kinship... side—Mr. Osgood was the blood relative of the Lammeters. Mrs. Osgood only became aunt when she married Mr. Osgood. You could not account for the resemblance between Nancy and Mrs. Osgood by the theory of kinship, for they were not really related.

On the ground solely—As Nancy deceives herself by saying. She really rejected Gilbert because she cherished a secret liking for Godfrey. The ostensible reason she gave for her rejection was their consinship.

He.... cousin—It is considered highly imprudent for consins to marry. The consanguinity leads to weakness, idiocy, &c., in the children.

Whom she might—A grammatical blunder. Say *who* instead of *whom*.

PARA. 10. **Gave.....reason**—They, the friends of Mrs. Osgood, stayed with her.

Lavender—A plant with a purplish head and sweet scent, used to scent clothes.

The opening—The beginning of Nancy's toilette. **To the clasping**—The end.

Nattiness—A colloquial word signifying neatness, choice character.

Cropped—Was cut short, literally had the tops cut off, from A.S. *cropp*, the top of a plant.

Twilled silk—Silk woven in parallel ridges. We speak to-day of cloth of this kind being 'ribbed.'

Tucker—Usually it means a kind of apron or pinafore worn over the dress to protect it from being soiled, and to set it off to better purpose. In Addison's time it was a small piece of linen for covering the breast only and this is the meaning here.

Her hands—They were not very white or soft.

This morning—*That* morning would be better, since the words are in indirect speech.

For the kitchen—To be eaten by the servants, who of course remained at home while the Lammeters were on this visit.

Judicious—The remark showed what good house managers the Lammeters were. See Chap. III. para. 8. 'For the Lammeters had been brought up.'

Judicious—Is a case of transferred epithet, as the remark was not judicious, but proved the judicious character of the Lammeters housekeep-

ing. We may however call the remark itself judicious, if we suppose Nancy to be explaining why her hands were not white. Thirdly, from the Gunns' point of view, the remark was injudicious, since, they would say, no *lady* would bake or churn; and this remark lowered her in their estimation. If we take this view, we have a case of irony.

She turned—So as to address them. It would seem rude to speak solely to her aunt.

Smiled stiffly—Smiled with some disdain, not sympathetically.

Ignorance and vulgarity—Should have no other accomplishments than the vulgar ones of household management.

Habitually said 'orse—Supposing it to be highly correct. What sarcasm on the part of George Eliot with reference to those uneducated people who despise others still more uneducated and imagine that they themselves are the very pink of fashion!

Evenprivacy—They strive to speak correctly (as they imagined), even in the home, where we do not always employ our best style.

Said 'appen—Namely in its right use as a *verb*; never, as did Nancy, as an *adverb* = perhaps. Notice the omitted *h*.

Dame Tedman's—The village school kept by an old woman. A dame's school in England corresponded to a *piál* school in India. They have long since vanished before (in the presence of) the modern certificated teacher.

Profane literature—Ordinary literature as distinguished from Sacred literature—the Bible.

Worked.....samplers—Young ladies spent their time in wool-work-making, as it were, woollen pictures. A favourite subject was a lamb and shepherdess. Samplers may still be seen hanging in frames, on the walls of country-houses.

'Here is no Lamb or Shepherdess.'

[Diana Vernon showing her room to her cousin Osbaldistone.—*Rob Roy* by SCOTT.]

Visible total—Similarly women in India to-day frequently use pebbles in performing their calculations.

Slightly proudbaseless opinion—George Eliot sarcastically says that these qualities will surely prove to the young ladies of to-day that Nancy was like them!

Exacting—We are told she was deferential, that is, to her elders. She was exacting from her equals, especially, perhaps, from young men! She expected them to treat her with respect. Here we are told that she *did* love Godfrey.

PARA. 11. By the time—When Nancy had finished her toilette she thought of her sister, wondered if she had come. **Blowsy**—Red.

Eight daughters of the plough, stronger than men,
Huge women blowzed with health, and wind, and rain.

TENNYSON, *The Princess*.

Wheeled her—Turned her. *Her* refers to Nancy not Priscilla herself. It is not reflective.

PARA. 13. Formality—She addressed Priscilla more formally than she had Nancy.

PARA. 14. I'm obliged—Sisters are often made by their parents to dress alike. In this case it was Nancy who required it, 'She never will'

For all—In spite of my being.....

Without I have—Unless I have. Indian students often use *without* wrongly as a conjunction. It is a Scotch idiom, but is not to be imitated.

My weakness—People will think our dressing alike is my fault.

I feature—I take after my father's family in looks.

Law—A mere interjection, more commonly spelt *la*.

Mind—I don't mind being ugly. See para. 19.

Preoccupation—Her attention was so much occupied with chattering that she did not see the disgust of the Miss Gunns at her freedom of speech.

Docatchers—The men go to them as flies to fly-catchers and we are left in peace. A fly-catcher consists of honey or beer or sweet gum smeared on paper, and serves to catch flies. In bake-houses and kitchens flies are a great nuisance.

I've no opinion—I have a bad opinion of, I don't think much of.

Stewing—A vulgar word for troubling. 'He's in a regular stew' = he is worrying about something.

Leave it—Let her leave seeking a husband to those who need a home. It is easy for ugly Priscilla to give this advice. She doesn't want the men to come after her— they don't come. It is a case of 'Sour grapes.'

Livingway—In a grand style.

Managing hogsheads—A reference to the business of Mr. Gunn, who was a wine merchant, Chap. 11, para. 4.

Put your nose in—Live (as if you were an intruder) by...fireside = to marry.

Sit .. yourself—As a spinster : The fate of those who don't marry.

Scrag or knuckle—Small pieces of meat. Here, 'scanty food.' The scrag is the neck where there is not much flesh, nor is there much on the knuckle of the leg.

My fatherman—Reckless Priscilla hints that a man in the wine trade like Mr. Gunn, is not likely to be sober, and therefore will not live long. At his death the business will be broken up, and the family will have little to live upon, and, unless the girls marry they must be content with 'scrag and knuckle.'

If you've got a man—As long as one's father lives (it doesn't matter if he turns childish in his old age) the business goes on, providing a comfortable living for the family.

PARA. 15. Delicate process—A process that had to be entered upon with great care.

Narrow gown—It had to be passed downwards from the head, not upwards from the feet.

PARA. 20. It popped out—Came out of my mouth without my thinking.

Bad'un—I tell the truth so plainly.

Daffadil—The daffodil or lent lily is a bright yellow flower.

Mawkin—Ill-looking woman, slattern. It is for *Malkin*, a diminutive of Moll, a servant's name. Cf. 'the kitchen malkin.'—Shakespeare, *Coriolanus*.

PARA. 22 And reason good—And there was good reason for your liking it—it just sets off your complexion.

You're thecream—Your skin is a pure white and this silk makes an admirable contrast.

The field's length—To the other side of the field. *The field*—that in which we happened to be playing.

No whipping—It was impossible to get angry with you.

PARA. 23 Cheese colouring—A yellow dye, annatto, is used to give cheese a bright colour. Nancy means 'I'd dress even in the ugliest colour.'

You'd choose—The colours.

PARA. 24. There you go—An idiom meaning "you say the same old thing." **To the same thing**—That sisters should dress alike.

And never—Without finding it necessary to speak crossly once. As she got her way with Priscilla, so she would with a husband.

Singing of the kettle—When the kettle is 'simmering' before boiling begins.

Singing kettle—A gentle murmur.

PARA. 26. Fiddlestick's end—A mere exclamation of impatience. 'Oh, you never mean anything' = I don't believe you. Irony. Cf. 'Fiddlestick,!' 'Fiddle-de-dee!'

Discarded dress—Put the travelling dress she had taken off into the band-box.

Who—It should be *whom*. The answer to the question is 'you,' Nancy.

Be an old maid—Remain single because.....

Some folks—A reference to Godfrey. 'As he is a bad man, you won't marry him, but as you like him, you won't marry any one else.' For 'no better.....should be,' see note to Chap. X para. 9.

Sittingegg—A metaphor from the poultry yard—‘sticking to one worthless lover, as if there were no other men you could marry.’

One old maid—*I am not likely to marry, and one old maid.....*

To frighten the crows—I am a perfect scarecrow. She alludes to the stuffed ugly figures put up in fields to frighten away birds. ‘I look a horrible figure.’

Ear droppers—Ear-rings, in the shape of a pear or rain drop.

Disavowed devices—Secret scheming about dresses, to make her look well.

PARA. 27. **Near the head**—Near the host, Squire Cass. The lady sits at the foot. The post of honour for *gentlemen* is near her.

Flutter—Tremor, palpitation, disturbance.

Firmness of purpose—She had determined to forget Godfrey.

Highest consequence—Greatest importance.

Might have been—If she liked. [But just now she did not like.] The use of ‘might have’ implies that the state of things was changed. She had changed her mind.

Exalted....drama—Increased her sense of the sacrifice she was making. In her breast she was conscious of the greatness of the resolve she had formed, not to marry Godfrey, and to marry no other man. This is called a drama since it contained for her, at least, such elements as make up a play—heroism, &c. We may say, if we like, ‘exalted in her own eyes the heroism of what she was doing.’

Love once—If you love a man once, you should love him always, and never love any one else.

True.....woman—No pure woman ought to be able to love more than once. However George Eliot herself was married twice.

Any right—As husband. If she married, her husband would have such claims on her that she ought to forget Godfrey.

Dried flowers—Some former gift of Godfrey’s, which she had preserved.

Moving thoughts—Thoughts that led to emotion, which she successfully suppressed, hard as the effort was.

PARA. 28. **White neck-cloth**—The badge of the clergyman.

Dangerous—If his clerical character was forgotten some of his sayings might be thought bold, and impudent, but it was all right when it was borne in mind that he was the parson.

PARA. 29. **The roses blooming**—In your cheeks.

On New Year’s Eve—In mid. winter. A most unlikely time for rose plants to bloom.

PARA. 30 Very markedly—All observed his action. He wished to show he did not like Mr. Crackenthorp's jesting.

Small schooling—Of little knowledge.

Dull spark—Slow admirer of the fair sex.

In this way—By not looking at Nancy, by his silence.

We have seen him—In Chap. IX, para. 58.

Hereditary duty—The duty he had learnt from his father, his duty as host according to his conception of what that duty was.

Express welcome—A spoken welcome. This was to the heads of families, the fathers and mothers. He left the young folks to be noticed later on.

Deepened—Advanced.

Rayed outwidely—Spread beyond the old people and reached the young.

Tapped.....back—Sign of familiarity.

PARA. 31. Wishyoung—In order to kiss the young ladies under the Mistletoe. This wish is of course, a compliment to the beauty of the young ladies. *Mistletoe*. A final *n* has been dropped, the A. S. form being *misteltan*, A. S. *mistel*, mistletoe, *tan*, twig. *Mistel* is from A. S. *mist*, mist, meaning also 'bird lime' and, in German, 'dung.' Thus *Mistletoe* is 'the bird lime twig,' because from its white berries, a sticky substance is made with which to 'lime' or catch birds. An old derivation was from *missel* (*thrush*) and *tan* 'the dung-twig,' under the idea that it sprang from the dung of the bird called the missel thrush. This is however an error; so far from the plant being named after the bird, the latter is in fact named from the former, the berries of which it eats. This mistaken notion about the origin of the plant will serve to explain the origin of Christmas custom of kissing under the mistletoe. "The custom is a relic of Scandinavian Mythology. Loke (Discord) hated Balder, the Apollo of the north, and 'as everything that springs from fire, air, earth and water' had been sworn not to hurt the celestial favourite, the wicked spirit made an arrow of mistletoe [which springs from dung], which he gave to blind Höder to test. The god of darkness shot the arrow, and killed Balder. When at the urgent request of the gods and goddesses, Balder was restored to life, the mistletoe was given to the goddess of love to keep, and every one who passed under it received a kiss, to show that the branch was an emblem of love and not of death."—BREWER'S *Dict. of Phrase and Fable*.

Gone back'ard—Gone down, declined.

Old king—George III. Fell ill in 1788.

Ding me—Another form is *dang*. *Query*—an alteration, of *damn* similar to those which were made in Shakespeare, to avoid coming under an Act passed to restrain the abuses of players in using blasphemous and profane language? (*Damn* may have corrupted into *dang*, or *ding*, in order not to offend. In a similar desire to avoid offence, many oaths have been

changed in form.) However we need not adopt the above suggestion, for a common oath is 'strike me,' 'strike me dead' and ding = Mid. Eng. *dingen*, to beat.

A sample — A specimen.

My pigtail—The tail of my wig. I was anxious to be in the fashion and look a swell

No offence to you—The Squire, in what is, perhaps, mock politeness, says that though he saw no girl in his youth to equal Nancy, he does not mean to hurt Mrs. Crackenthorp's feelings. He didn't see *her* when a girl; if he had done, she might have been as beautiful as Nancy, and then the Squire could not have said what he did say.

PARA. 32. **Blinking**—A woman who kept perpetually shutting her eyes.

Fidgeted with—Was always arranging playing with her chain, &c, never leaving them alone. **Fidget**—Of Scan origin a dimin. of *fidge*, to be continually moving up and down. This description must surely be a sketch from life.

PARA. 38. **Diplomatic significance**—Contained more than was expressed. It announced a desire to begin a marriage treaty.

Bate a jot—Lessen his dignity one whit. *Jot* = *Iota*, a small Greek letter.

Alteration.....ways--In the conduct of Godfrey, in the extravagance at the Red House.

Spare—Thin.

High featured—Lofty brow.

Breed stronger—Good family blood (of which he had some) made better faces than the heavy food to which the Raveloe farmers were given.

PARA. 34. **Though**—See above. It seems to resume a conversation broken off. Here the conversation had strayed from Nancy to Mrs. Crackenthorp.

PARA. 35. **Authority of diploma**—No certificate was necessary to enable them to enjoy that title.

By hereditary right—By enjoying his father's practice.

Canvass for practice—A picture of a new comer, into a district, striving desperately to make a living and failing to do so.

One horse—He barely manages to keep a horse.

Time..... mind—See note on Chap. 10, para. 58 of the text.

Inherently—In its very nature, as it seemed to the people of Raveloe, a Kimble *must* be a doctor.

PARA. 36. **Authentic doctor**—The man who really was a doctor, by the very fact of his name.

That.....pork pie—That I remember eating at your house.

Batch—‘What is baked at once’ Mid Eng. *batche*, “that lot.”

PARA. 37. **Turn out**—Their goodness is not a result of chance but of skill.

PARA. 38. **Your doctoring does**—By chance, namely, when..... There has lately been a ridiculous story in the papers about an old lady who lived to a great age and left as a legacy to her doctor, a box, which on opening, he found to contain all his medicines *unused*.

Tasting a joke—The more usual idiom is ‘*relishing a joke*.’

PARA. 39. **Attribute.....lady**—Pretending that Priscilla made it.

That advantage—Of cracking a joke at his expense. Brothers-in-law and relations generally regard each other somewhat in the light of rivals.

Colic . . greens—Give me diarrhoea, because she did not squeeze the boiled greens (cabbage) so as to get the water out. The water in which vegetables have been boiled is not wholesome.

PARA. 40. **Double chin**—Fat chin with a fold of fat, spoken of as *another chin*, hence ‘double.’

PARA. 41. **That’s the sort**—Burning the throats or disturbing the stomachs of your patients.

PARA. 43. **Have a round**—Have a fight.

Bespoke—Engaged her for. A tailor speaks of a ‘bespoke business’ when he means that the suits are not sold ‘ready made’ but according to order.

I’ll be bound—I feel sure Either (1) may I be a slave if it is not so, or (2) I am willing to enter into a bond that it is so.

PARA. 44. **Significant insistance**—This keeping to the subject of Nancy, which told everybody what Squire Cass had in his mind.

Where.....end—To what degree his father would speak his mind.

Of drink—*In vino veritas*. When the liquor is in, truth comes out.

PARA. 46. **If Mr. Godfrey**—Nancy continues the process of self-deception. This is the excuse she gave to herself, pretending she did not want to dance. If she danced, it did not mean that she was in love with Godfrey. He must not hope to marry her.

PARA. 49. **I won’t.....way**—It is true she promised me, but I won’t ask her to keep that promise. See above, ‘you won’t forget your promise.’

Else I’m not—I’m not too old to dance, and Nancy might prefer me to you.

A Second—Sc. wife. ‘I’m not even too old to marry again.’ He jocosely teases Godfrey by saying he would perhaps carry off Nancy, were his present wife to die.

Were gone—Were dead.

Not if—You would not mind, provided I mourned for you first?

PARA. 51. Well tested—They had been used before.

Impatience—They wanted to have done with tea and get to dancing.

PARA. 52. Solomon—The fiddler, brother of Macey, See Chap. 6, Para. 30, 'got a brother.....'

Enough in a hurry—Not sufficiently impatient to.....Solomon hints by striking up a tune that it is time for tea to be done with and for fiddling to begin.

PARA. 55. Abundant crop—See above, para. 75.

Respected the key-note—The key-note is the fundamental note of the key, or scale in which the tune is played. Solomon had begun to play and was unwilling to stop, lest he should lose the note with which he had started. So he played on, though it might seem a little rude.

PARA. 56. To prelude—To play a few preliminary notes.

PARA. 57. I come.. ... hills—See Chap. 6, para. 38 of the text.

Head or tail of—I can't understand at all.

Like.....whistle—As plain as can be. I understand every note of it.

PARA. 58. Sir Roger de Coverley—The name of a favourite old country dance.

Chairs.....back—The young folks were rising from the table, impatient to dance.

PARA. 60. Berried holly—boughs—The holly has a prickly glossy dark green leaf and clusters of red berries.

Panels—Squares of oak: some of the oak is more prominent while squares of wood are laid between so as to form hollows. See any door panel. Old French *panel*, little piece, Low Lat. *panellus*, dimin. of *pannus*, cloth.

White wainscot—In the parlour, the wainscot was dark; see p. 20 'the dark wainscoted parlour.' In the White Room, the wainscot had been painted, to make the room light and cheerful. Thus was a barbarous but perhaps necessary thing to do. Wainscoted rooms are gloomy to live in.

Seedy clothes—Well-worn clothes. Meaning of 'I'm rather seedy'?

Perpendicular feather—See Chap. 11, para. 66

Complacently conscious—Of the ravishing effect of their toilettes;—conscious that they were being admired.

Variegated—Different hues, either by reason of a check pattern or because in those days, it was the custom to wear more waistcoats than one—and gaudy ones, into the bargain.

Short nether garments—Knee breeches.

PARA. 61. Joining hands—In this old dance, two couples join hands while the others pass on through. These in turn form another arch, which thus continually grows in length.

Was it.....be—Explained by the next phrase. It was according to custom.

The charter of Raveloe—Of course Raveloe had no charter. But as in the Middle Ages, the renewal of the charter of a city by the King was a pledge of its prosperity, so obeying custom seemed to promise long existence to Raveloe. Had the Squire chosen somebody else, defying precedent, well, then everybody would expect Raveloe to speedily decline.

Interchange.....poultry—A case of condensation. See note to Chap. 1, para. 3, 'Vibration.....opinion,' and Bain and Adam's Rhetoric, § 40.

Well tried jokes—See Chap. 11, para. 51, 'safe, well-tested personalities.'

Without revelation—It would need a special revelation from heaven to convince the people of Raveloe that a clergyman should be a priest and nothing more.

Pale-face..... Solemnities—'A man of superhuman gravity of an unearthly sanctity, pale with fasting, who only reminded you of the services he performed and nothing more, since he did nothing else and talked of nothing else.' Is George Eliot here referring to young Tractarian clergymen, pale with hard work, study, &c., celibates, having no interest in the world beyond their church?

Reasonably.....man—A man with faults like every one else.

Necessarily co-existed—In the minds of the Raveloe villagers. A clergyman no longer takes tithe, etc., so that it is clear that these privileges do not necessarily co-exist with the authority to read prayers, etc. But the simple villagers did not question his right to tithe or sell graves. **Exclusive**—There were apparently no dissenters at Raveloe. Every villager looked on the parson as the only person endowed with spiritual authority.

To sell the ground—The money paid for a grave went to the clergyman, but he had to pay the sexton, &c., out of such fees.

Tithe in kind—In corn and cattle. A tithe pig is a favourite subject for satire.

Grumbling—If the parson took tithe in kind when prices were high, he got the profit from the sale of it. Had he asked for tithe in cash, the farmer would have sold his beasts and got the profit.

Prayer.....weather—There are special prayers in the Prayer-book for rain, for fine weather, for use in time of pestilence, &c.

PARA. 68. Springe—For 'springy,' active.

Stamps—Macey seems to think that the merit of dancing consists in stamping on the floor.

Like a sodger—Like a soldier, *i. e.*, upright.

So cushiony—Fat.

Too thick down'ard—Too thick in the ankle.

His.....damage—The parson was rather bow-legged.

PARA. 65. **I don't heed**—I don't notice.

PARA. 66. **Fayder**—Father.

Beating out—Keeping time with the music by tapping his foot on the floor. *Teed*=head.

Shuttle-cock—A piece of wood with holes for three painted feathers. A small bat is used to keep striking it up into the air. The game is called 'Battle door and shuttle-cock.' From *shoot*, *cock*, because of the cock's feathers in it.

PARA. 67. **A bottle**—Mr. Crackenthorp's sloping shoulders and small head would justify this description. We sometimes speak of a young man as having shoulders like a champagne bottle, *i. e.*, sloping.

By Jingo—A mere expletive. From Basque, *Jainko* = God.

Leading off—Going first in the dance.

More rightfuller—No one with more right. Godfrey was fine looking and beautiful. Nancy had a right to feel herself worthy of him, says Macey.

PARA. 68 **Presto**—Rapid. It is a musical term.

PARA. 69. **Downward**—In his legs. **Too round**—His shoulders were not set back, not square.

Poor cut—Their shape is not good enough to justify the high price he pays. Mr. Macey displays professional jealousy here, being vexed that Godfrey does not get his clothes made by that eminent firm, Macey and Tookey.

PARA. 70. **Are two folks**—Are very different from each other.

More pleasanter looked—Of a more pleasant expression.

Piert—In good spirits.

PARA 71. **Right colour**—He's too pale, he'll get a better colour soon. Did Mr. Macey think no one had a right colour, unless he had that purple hue, Chap. 2, para. 2, 'born of deep drinking and heavy eating'?

Slack-baked—Baked slowly. The crust of such a pie would be a sickly white instead of a ruddy brown.

A soft place—He must be rather stupid. **Turned.....finger**—So easily controlled, so completely mastered.

Offal—Worthless Remnants, especially of carcasses of animals, when cut up for meat. From *off* and *fall*.

As—Which. **As was.....county**—Which everybody talked about.

One while—One time. **Was after**—Was courting.

Went off again—Came to an end.

A-coorting—Courtling, paying attentions to a young woman who afterwards became Mrs. Macey.

PARA. 72. Hung off—Was coy or coquettish, did not welcome Godfrey's advances.

Like—As it were.

PARA. 73—I should say—A strong affirmation.

Sniff, Snaff—Brief expressions for question and answer, taken from some game where these words are uttered. In a novel the phrase occurs, 'to say snip to somebody's snap.' 'Before I asked her, I took care to find that she would consent to marry me.'

Open my mouth... swoller—I did not ask her before I felt sure of getting the answer I wanted.

PARA. 74. A-ceming round again—Beginning to take Godfrey again into favour.

He's for taking—He wants to take her way.

Sweethearting—As if they were lovers, desiring to be by themselves.

PARA. 75. So tender—It was not for the sake of some loving conversation.

General.....things—Meaning 'in the universe.' This is rather satiric, it being implied that something wrong in a lady's dress causes her as much concern as would some world-wide disaster.

Completed her duty—Gone through her part in the dance.

Open-eyed glance—Of dismay and vexation.

PARA. 78. That..... proposition—That Godfrey should leave her.

A little hurt—It was because of this remark Godfrey's implied indifference to her. However Nancy might wish to seem indifferent to Godfrey, she did not at heart like his being indifferent to her. There is a saying that if a man desires to win a woman he must seem to run away from her. Nancy's feelings at this point showed the truth of his statement.

PARA. 85. Let.....happen—Whatever efforts I made to turn a new leaf. Are you *determined* to frown on me?

The present—If I were to reform *now*, would not this make amends?

PARA. 86. Driven.....himself—Had overcome his faculties. Prudence and reason were flung to the winds.

Blind—Not caring what the result of this sudden appeal *might* be, viz., to harden Nancy's heart for ever, to alarm her.

Possibility—Of an instant reform in him.

PARA. 88. Pettishly—In a vexed tone.

PARA. 90. **Sending..... flash**—Speaking for once with some earnestness and heat.

Yet—This is shown by her getting a little bit angry. That showed the existence of *feeling*, as flame the existence of fire.

PARA. 91. **Dear heart alive**—See Chap. X, para. 38, 'Dear heart,' and note.

PARA. 93. **Pre-occupied brow**—With a face showing that she thought not of him but of the torn dress.

CHAPTER XII.

PARA. 1. **Draughts of forgetfulness**—When by her presence he was become entirely oblivious of his secret cares. **Hidden bond**—Molly Farren.

PARA. 2. **Faded face**—Face, once handsome, that had now lost its beauty.

As the best—As the best-looking are handsome.

Its father's hair—*I.e.*, of the same colour.

Opium—Gk. *opion*, poppy-juice, *opos*, sap.

Lingering mother's tenderness—Better, 'lingering tenderness that as a mother she still preserved.' *Lingering* does not qualify *mother*, though by its position it seems to do so. Again since *mother* is *generic* here, it would be equally wrong to say 'mother's lingering tenderness,' for this would imply that all mothers had a *lingering* (about to fade) tenderness.

Give him—The Demon. She did not neglect her child.

Unbenumbed—By the drug, 'When she was fully conscious.'

Her rights—As a wife. What the husband had, the wife ought to have.

Too thickly—With any great frequency.

Poisoned chamber—Diseased mind. An allusion to the opium.

Pink ribbons—A bar-maid, one who serves in an inn, is expected to dress well so as to please customers. She, of course, must be joked at by, and must in turn joke with, gentlemen. Molly had no higher memories than of her joys when she was bar-maid, when she wore ribbons and was considered by gentlemen an agreeable person to talk to.

PARA. 3. **Indolence**—Produced by the opium. When DeQuincey took opium he could never make a sustained effort, and in fact frittered his splendid genius in brief papers.

A warm shed—Which was by the roadside.

Belated—Still on her journey after nightfall.

Animation—The sustaining power produced by the thirst for revenge. Through what have men gone in order to compass their revenge!

Black remnant—The small bottle containing a little black tincture of opium.

Mother's love—Her love told her that for the sake of the child she ought to avoid the unconsciousness sure to come on if she took the opium.

Benumbed.....Burden—So that she might not unconsciously let her child fall. That would mean certain death to the child on such a wintry night.

Empty phial—She yielded to the temptation and took the opium.

Phial—Gk. *Phiale*, a shallow cup.

For a freezing wind—This explains how it was that the clouds were broken and let some stars be seen.

Automatically—Without knowing what she was doing. She now held her child more by instinct than by a deliberate act

PARA. 4. Was working his will—To numb her faculties, and exhaust her strength.

Curtained off—Shut out the future from her thoughts.

Hedgerow—The hedge, that had hitherto kept her from straying from the road, came to an end. See Chap. IV, para. 9, 'break in the hedgerow.'

Clutch—Is cognate with *latch*. From Mid. Eng. from *cloche*, a hook, claw, from *clerken*, A. S. *ge-læccan*, to seize, we see *clutch* is *ge* and *latch*.

Lace trimmed cradle—Such as the rich use. *Cradle*, a rocking bed for children.

PARA. 5. Ready transition—With that quickness of forgetting one thing in another, so peculiar to childhood.

Running toward it—The light was not steady but danced up and down, coming as it did from a blazing wood fire.

Must be caught—The first instinct of childhood is to catch what it sees.

On all fours—On hands and knees.

Toddle—The same as *totler*, which is for *totter* and is a frequentative of *till*, to sway, move.

Trailing—Brushing the ground. *Trail*—from Latin, *trahere*, to draw.

Dangling—Hanging unsteadily. A frequentative of M.E. *dängen*, to throw.

Gurgling—Making infantine noises.

Golden head—Head with golden hair.

PARA. 6. Except by those—They look and look, they hardly know why, except that in some vague way they cherish a hope of seeing by some unknown means what they long for.

PARA. 7. **Sit up**—Not go to bed.

Old year rung out—Closed by the ringing of the church bells, the sound of which at the same time ushers in, of course, the New Year:—

“The year is dying in the night;
Ring out, wild bells, and let him die.
Ring out the old, ring in the new.—TENNYSON,

In Memoriam.

Was.....something—It was at that time that Molly Farren with her child was coming along the road,

Narrow his solitude—Caused him to feel to the full his utter loneliness. He had no sight of anything beyond his house.

Wand of catalepsy—A fit completely suspended all his faculties. A magician's wand is of course endowed with tremendous power, *e.g.*:—

When in Salamanca's cave
Him listed his magic wand to wave,
The bells would ring in Notre Dame.—SCOTT,

Lay of the Last Minstrel.

As for the cataleptic fits to which he was subject, see Chap. I, Para. 4, ‘Jem Rodney averred.....’

Holding.....door—This method of introducing the child into the house is ingenious. But it is not likely that the child would have taken no notice of Marner, who, standing as he did in the light of the fire must have been visible unless he was standing quite behind the door. Most men would, in order to close a door, *not* stand so as to be invisible from outside.

PARA. 8. **Chasm**—Interval when he had been unconscious. He did not know that he had been unconscious for some time.

Blurred—Dim. Kindred with *blear*, ‘blear-eyed.’

Familiar resisting outline—Hard circular outline.

Wasdream—An indirect question. Silas asked himself, ‘Is it a dream?’ See note on Chap. I, para 8 of the text, ‘how was it.....?’ Of. above, ‘could this be.....?’

Hurryingmemories—A crowd of recollections that came swiftly into his mind.

Old... ..tenderness—Old and tender emotions.

PARA. 9. **Wouldfeed**—Was suitable food for.....

PARA. 10. **Primary mystery**—The first mystery that ever engages the attention of babies. We have all seen babies pulling with an air of profound interest at their toes.

Rousedoblivion—See Chap. XII, para 8. Reviving memories had thrust away the question how and when the child had come in. The wet boots reminded him of this unanswered question.

Prompting..... new idea—Inspired by the discovery of the wet boots, Silas, without speculating any further for.....

Virgin snow—Still fresh, untrodden and unstained.

Stretching..... forward—So as to get back to its mother.

Shaken snow—With snow shaken from the furze bush as she lay and fell against it.

CHAPTER XIII.

PARA. 1. It was—The scene to which we now come. The story advances a few hours.

Bashfulness itself—When men who were the personification of bashfulness.

Unusual accomplishment—Their ability to dance hornpipes. A sarcastic touch. In that remote village, a man who could dance a hornpipe was esteemed a prodigy.

PARA. 2. Hornpipe—(1) a musical instrument, a pipe with two horns, one for a mouthpiece, the other is an outlet for the air; (2) a tune played on the hornpipe; (3) a rude dance performed to the music of the hornpipe. It is a favourite dance of sailors.

Scattering snuff—Taking snuff. In taking it he scattered it over himself and his neighbours.

Patting.....backs—Encouraging the younger visitors. See Chap. XI, para. 30; 'his hospitality rayed out.....'

A choice exasperating—Uncle Kemble wanted the Squire to join him at cards.

Became intense—He turned his business into play and his play into serious business.

Shuffled—Turned the cards about in the pack so as to ensure a fair deal.

Glare.....suspicion—This shows how much in earnest he was.

Mean trump—A card that was comparatively valueless. A two or three.

Disgust—He played as if his life depended on it.

Freedom..... enjoyment—The loss of bashfulness, the dancing of horn-pipes.

Duties of supper—After they had served and cleared away the supper, their day's work was done and they got.....

Back regions—The servants' part of the house.

In solitude—The servants were now in the front part, usually occupied by the Squire's family only.

PARA. 2. Hall—The long passage from the door into which the rooms opened.

Bob Cass—A younger son. See Chap. XI, para. 58.

Figuring—Cutting figures. Showing off.

To avoid suggesting—He did not want to attract his father's notice.

Fatherly—Good tempered, such as a father would make. See Chap. XI, para. 44, where Squire Cass teases Godfrey, 'There's my son, Godfrey.'

Which.....likely—*Which* does not refer to *matrimony* and *beauty*, as it does by position, but to *jokes*. See Chap. XI, para. 44, 'afraid to thinkdrinking.....supper.' Godfrey feared that, when his father took wine freely, he would make his intention of becoming Nancy's father-in-law plainer.

Prospectdancing—She had promised him the next dance.

PARA. 3. Dark by-street—A good simile. As behind the finest streets in the world there lie dingy haunts of vice and misery, so behind the outwardly respectable life of Godfrey there was hidden a secret stain.

Goodly facade—Noble frontage consisting of magnificent buildings. Facade, (Fr.), face of buildings. Pronounce 'fassard.'

For months past—So that the child had grown and changed considerably since he last saw it.

PARA. 8. An ugly inmate—See Chap. III, para 41, 'The yoke a man createsready garnished home.' **Nestling place**—Home, seat.

PARA. 12. In anticipation—In reply to his conscience, which was sure to accuse him of falsehood.

His own conscience—By this question he tried to persuade his own conscience that, in saying 'I don't know' to the query of the ladies, he had not told a lie. He could not be certain that it was his child.

PARA. 18. Why—A mere expletive, 'of course.' Perhaps an ellipsis of 'why do you doubt?' = 'of course.'

Take.....boddice—To take the child herself from the hands of Marner. Bodice, the upper part or body of the dress. The old spelling was 'bodies.' Of. corset from *corps*, Fr. for body.

One.....girls—One of the servants. She proposed to send a servant to take it from Marner.

PARA. 15. A revelation—A confession of a secret desire unsuspected by him.

PARA. 16. The like—Anything like Marner's unwillingness to give up the child.

PARA. 17. I.....you—A polite request: 'please stand aside.'

Long habit.....profession—Doctors submit to be called at any hour of the day or night.

PARA. 18. Nasty business—It's an unpleasant thing for you to leave the party and go out into the cold.

Now—Just when the fun is at its height.

Your.....fellow—Dr. Kimble's assistant.

There—At your house.

What's.....name—The Equire has forgotten the name, and refers to the assistant in this way. The phrase, with others, serves as a designation, 'young What'shisname has been here and said the Whatyoucallemshad lost their Thingumabob.' Such phrases should only be used in a *very* familiar style.

PARA. 19. Might—But he has not. Marner has come to *me*.

She's.....woman—See Chap. X, para. 19, 'she was the person always first thought of'

Ben.....here—See Chap. XI, paras. 63, 64.

No one—I could find no one in the servants' quarters.

PARA. 21. Distracted—No longer forgetting her position in the novelty of her situation.

As if.....fibre—The cry went to the father's heart. By that sensation Godfrey knew it was his child.

Were.....tight—Were racked, plucked.

PARA. 22. Eager.....movement—That would relieve his pain and suspense,

PARA. 23. Pooh—Nonsense: don't go yourself, send somebody.

PARA. 25. He.....gone—His first impulse was to go as he was, bare-headed. But this precipitation would arouse suspicion.

His.....shoes—Which he had been dancing in. Dancing shoes are called 'pumps.'

PARA. 26. Entirely..... place—Was doing perfectly right to encounter.....

Was.....concerned—Expressed her anxiety.

Like impulse—A like desire to encounter.....mercy.

PARA. 27. You'd a deal—'You had much better.' A deal = much.

You've.....call—There's no reason why you should catch cold.

As tell—A confusion of two constructions 'I ask you, if you'd be so good, to tell.....' and 'I wish you'd be so good as to tell.....'

I doubt—I expect.

Any.....enough—Redundancy. If you found him any way (=at all) sober. 'If you found him sober enough to be.....'

Or else—If he's not sober enough.

To fetch..... carry—To run on errands. **Happen**—Perhaps.

PARA. 28. **Out**—Now I've come.

PARA. 30. **Too.....preoccupied**—Too much absorbed by his own painful reflections.

Undeserved praise—Godfrey knew that with respect to the dead woman his heart was by no means tender, and his conduct not praise-worthy, see Chap. XIII, para. 8 'an ugly inmate.'

Each alternative—The success of the attempt to restore the woman would ruin him ; a failure would save him.

Waiting on—Passively allow his future to be determined in this way.

Own wife—acknowledge the woman as his wife and discharge the claims that the child had on him, its father.

That renunciation—All hope of winning Nancy must be abandoned if such a decided step as this were taken.

Leaped.....restraint—All conscientious scruples were forgotten.

PARA. 31. **The voice**—The voice of selfishness.

Allme—I am ruined.

His uncle—Dr. Kimble.

Whatever news—News of restored life, or news of her death.

PARA. 33. **So far**—As this.

PARA. 35. **The blood rush**—Due to the sudden relief he experienced.

PARA. 36. **A wedding ring**—'She is respectable however.' The ring showed her child to be legitimate. In the sad story of Hetty, deluded by Capt. Donnithorne, (See Adam Bede) we read, "the landlady glanced at her figure....." "Why you're not very fit for travelling," she said, "glancing at Hetty's *ringless hand*."

To the workhouse—To be buried at the public cost, to receive a pauper burial.

PARA. 38. **Sixteen years**—When the truth came out.

Was present—Well graven on his memory.

When he told—See Chap. XVIII.

PARA. 39. **Sweet porridge**—See Chap. XII, para. 10, 'the porridge sweetened.. ...'

Wide.....calm—That peaceful survey of its surroundings.

With.....turmoil—Who have our.....For the thought Of. WORDSWORTH'S *Recollections of Immortality*. He says to the baby:—

Thou best philosopher, who yet dost keep
Thy heritage, thou eye among the blind ;
That, deaf and silent, read'st the eternal deep,
Haunted for ever by the eternal mind,
Mighty prophet ! seer blest !
On whom those truths do rest,
Which *we are toiling with our lives to find*,
In darkness lost.

And again—

Our noisy years seem moments in the being
Of the eternal silence.

Some.....majesty—Of. WORDSWORTH, in the same Ode :—

The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality ;
* * * * *

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

And KEATS:—

Then felt I like a watcher of the skies
When a new planet swims into his ken.
Or like stout Cortez, when with eagle eyes
He star'd at the Pacific—and all his men
Looked at each other with a wild surmise—
Silent, upon a peak in Darien.

Eglantine—Sweet briar, a prickly scented plant. O. Fr. *aiglantine* from *L aculeus*, a prickle. 'Eglantine embalmed the air.'—SCOTT, —*Lady of the Lake* 'The fragrant eglantine did spread His prickling arms.' SPENSER : *Faerie Queene*.

Audible claim—It could not speak and claim Godfrey as its father. There was however a secret claim which Godfrey acknowledged. Its helplessness, its beauty appealed strongly to him. See Chap. XIII, para. 21, 'Godfrey felt the cry as if.....'

Pulse—That the little heart did not throb in answer to the throb of his own.

Half-jealous—Godfrey did want the child to love him and no one else.

Loving disfiguration—By this caress she made Marner look very comical.

PARA. 40. To the parish—To the workhouse, to be supported by the parish.

PARA. 42. Should you—There is no reason for the change from *would* to *should*. It would have been better to say *should.....should*, or *would.....would*. *Would* expresses Marner's will. *Should* is being permitted. *Should you*—if you were allowed to do so.

PARA. 44. Towards finding it—To help in providing it with clothes.

PARA. 46. A miserhim—Of course the child would be an extra expense to Marner. It was therefore more wonderful that he should want to keep it.

To help.....out—To assist him. *Out*—to the fulfilment of his plans.

The parish—The parish will not ask to take the burden on itself. It will be only too glad for Marner to assume the responsibility.

PARA. 47. I've.....time—Years ago I might have wanted the child. Dr. Kimble was childless, and when the want of children was felt keenly, in his earlier manhood, he would have liked to adopt such a pretty little child.

It'slate—I don't care for children so much now, and your aunt is too old to take care of a child.

If the child—If we adopted the child and it happened to run.

Too fat—A polite reference indeed, considering he was speaking of his own wife, Mrs. Kimble! See Chap. XI, para. 3 'her diameter was in direct proportion.'

One.....beaux—How the young ladies will miss you!

At your... ..house—How rude of you to leave your guests!

Been cruel—Been treating you with coldness.

Spoiling.....pumps—So that you cannot dance any more. How this would punish Nancy, if she wished to treat Godfrey with coldness, it is hard to see. It is a case of 'cutting off one's nose to spite one's face.'

PARA. 48. Jigging—Dancing. **Gallanting**—Being polite to the ladies. **That bother**—People's pressing me to dance a horn-pipe.

I'd got to—It was arranged that I was toGodfrey represents this dance as such an unendurable prospect that he gladly slipped off to the scene of the tragedy.

Subterfuge—Godfrey pretended that he had *not* enjoyed the evening. But see p. 91, 'Master Godfrey doesn't look so downhearted to night' and 'as for Godfrey, he was feeling so happy.'

PARA. 49. White lies—Statements that are not maliciously false but yet deceive, lies told with an honourable motive. It would be a white lie temporarily to keep from a dangerously ill man the knowledge of his son's death. Of course the opposite is a 'black lie.'

Which—Governed by *under*.

Under—When he thinks of them.

False touches—Tiny errors of the brush.

Mere trimmings—As the light embroidery of a garment, which is light and easy to wear.

Actions.....lie—See Chap. IX, para. 19 and note, 'no sort of duplicity.....'

PARA. 50. With dry feet—He put on fresh stocking and shoes.

The tenderest things—Godfrey was not now chained. He was free, and could make love to Nancy and marry her whenever the parents agreed.

To see him—To see him be.....

There was no danger—This seems a weak point. It is not likely that a woman who was going to proclaim her marriage would travel for that purpose without some evidence to confirm her words. Unless she took this precaution, what was there to prevent Godfrey from denying the whole matter?

Active enquiry—After missing friends.

Wide report—Of people found dead, of accidents. In those days no vigorous search was instituted after missing friends, nor did the news of accidents and violent deaths travel far or fast.

A long way off—Godfrey went to a distant spot to get married to Molly.

Unturned pages—In pages which none turned over. No one in that spot was interested in that marriage, no one would want to consult the parish register about it.

PARA. 51. And when events—This shows perhaps better than any other passage in the book George Eliot's powers of mental analysis and her profound knowledge of human nature.

Are treated well—By fate.

Mar our.....fortune—By ill-timed confessions. **How things turn out**—What the future might be. Godfrey's future might be so unhappy that it would be better for the child to be brought up in ignorance of its true parentage or the child might grow up to disgrace him.

CHAPTER XIV.

PARA. 1. Pauper's burial—Of the dead woman. See Chap. XIII, para. 36, 'they must fetch her away.'

Up Kench Yard—*Up* denotes 'in the heart of,' 'at the end of. *Op*. To live up a slum=away from the main street. Here simply 'in.'

Express note—This was all the notice that men outwardly took.

General lot—In its effect on the life of men.

Was charged—Was productive of great changes in.....was an integral part of the destiny of.....How did Molly's death affect Godfrey, Nancy, Marner and Aaron Winthrop?

PARA. 2. Tramp—Vagrant, wandering person without means of subsistence.

Notable mothers—Mothers noted for their care of and devotion to their children.

Whole and sweet—Healthy and clean. *Sweet* for *clean* is a colloquialism.

Interrupted.....elbows—'To have their idleness broken in upon.'

Just firm—Who had barely learned how to walk.

On his hands—To take care of.

PARA. 3. **Neighbourly offices**—Kind assistance was.....

PARA. 4. **There's no call**—You've no need.....anything more than.

Petticoats—The dress worn by little English children, boys and girls alike.

Its ill spending—Spending is ill. 'It's no good to spend.....for the child will outgrow them almost as fast as you buy them.'

Like grass in May—Very rapidly. We should say 'like grass after the arrival of the monsoon.'

That it will—I am sure that it will. Or 'it will do that.' See Chap. X, para. 9, of the notes.

PARA. 5. **Order**—In the order in which they must be put on.

Patched—Large holes covered by new cloth.

Darned—Small holes with their sides drawn together by thread.

Her bundle—Aaron's old clothes.

Fresh-sprung—Tender.

Great ceremony—A bath.

In new beauty—More beautiful than ever.

Gug-gug-gug—The inarticulate cry or 'crow' of a baby.

Either.....sound—Her mother to take notice and reply by a caress. Poor Molly, half unconscious through opium, did not often hear the child uttering her name.

PARA. 6. **Rubbing.....curls**—To dry them.

Its being covered—When it first came to Marner.

There's them—It was the act of Providence. For the plural, see Chap. X, para. 40.

Starved robin—Hungry birds in winter come more boldly to the house of men.

PARA. 7. **The money's gone**—See also XIII, 43.

PARA. 8. **His unconsciousness**—See XII, 7, 8, 'he was arrestedand closed his door unaware of the chasm in his consciousness.'

PARA. 9. **Scrat**—Scratch, here 'toil hard,' 'cultivate with all our might.'

Fend—Manage, struggle. **That they do**—See note on Chap. XIV, para. 4 and notes.

In the right on it—Of it is correct, 'You are right to keep.'

Been sent—By 'Them,' by Providence.

As thinks different—Who think it's no business of yours, and call you a fool for not sending it to the workhouse.

Happen—Perhaps.

A bit moithered—A little troubled, plagued.

And welcome—See note on Chap. X, para 52 of the text, 'and willing.'

See to it—Attend to it, look after it.

One gets up—As I do—See Chap. X, para. 69: 'She rose at half past four.'

Seems... still—I've done all the work that can be done then, and the clock seems to go very slow, for then I have nothing to do.

To govictual—To prepare the midday dinner. Thus Mrs. Winthrop says she can always find time between breakfast and dinner to come over to Marner's.

PARA. 11. Wonderful handy—Who can manage children beautifully.

Contrairy—Contrary, 'won't do what they are told.'

Drink's.....them—When they are sober.

Unsensible—Not altogether stupid.

Leeching—Putting on leeches to draw blood, there are bad patients.

PARA. 12. Very close—He was short-sighted.

Mysteries—In the mysteries of female dress.

Done for her—Taken care of her.

PARA. 14. At something—At the opening of a new chapter in his life.

Gymnastics—Playful movement.

PARA. 15. There, then !—This signifies the completion of the baby's toilette.

To sit..... loom—To be about your work.

High hearth—The fire was made on a stone elevation and not merely fenced off by a low metal bar (grate) from the room. **Be at it**—Be after it, she will seek to get hold of it.

PARA. 17. Make a fighting—They would struggle.

Ringin the pigs—Putting rings into the noses of boars. Pigs have a habit of turning up the soil with their snouts. When ringed, they can't do so, for it hurts them.

Mychair—The chair my children used to sit in when little.

To be—To have been a girl.

To think—Infinitive absolute.

Scour—Dishes. **Mend**—Clothes. Mrs. Winthrop is carried away by the thought of the assistance she might have had if one of her four children had been a girl.

PARA. 18. **Hastily**—Marner was afraid that if Mrs. Winthrop did much for the child it would like her best. "I want to do.....," Chap. XIV, para. 10.

PARA. 19. **No, to be sure**—To be sure she shall be nobody else's.

According—As a father should. For "accordingly."

Like christened—In a respectable, Christian manner. **Christening**—the term applied to an infant baptism.

Catechise—Catechism—In the Prayer-book there is a catechism, or compilation of the elements of religious truth. Mrs. Winthrop refers to parts of it in her next words.

I believe—The Apostles' creed, 'I believe in God the Father, &c.'

Hurt body—Mrs. Winthrop by this phrase indicates the "duty to my neighbour" in which it occurs.

The clerk—Mr. Macey himself.

That's what—You must bring her up in a Christian manner.

Do . . by—If you really desire to benefit the child.

PARA. 20. **A new anxiety**—Mrs. Winthrop's words vaguely presented to him a new world of duty and responsibility.

Some.....bearing—He failed to comprehend much of what she said. See Chap. X, para. 40, 'Poor Dolly's exposition.....'

PARA. 21. **As the poor**—As=that. Similarly in the next line.

If.....noways unwilling—If you really don't mind.

Mr. Macey—The clerk was the proper person to arrange about the baptism. He would tell the clergyman.

Wrong—Either in a physical or a moral sense. 'Became sickly or went astray.'

Done.....by—Discharged every duty.

'Noculation—Inoculation, to preserve it from small-pox.

Thorn.....bed—You would never be able to sleep peacefully again.

Easy.....down—Their state in a future world would be at all a blissful one.

Wi'out.....asking—Parents who beget children are of course doubly bound to cherish them. Still they may argue, 'It's my child; I shall treat it as I like.' Now the little girl was not Marner's; he ought to regard her as the gift of God, and be trebly anxious to fulfil all his obligations.

PARA. 22. The desired effect—Stir Silas up to have the child at once baptized.

No.....meaning—See 'distinct bearing,' above.

Grown up men—Silas had been a Baptist. The Baptists believe that only believers should be baptized, and therefore they baptise adults only. Others baptise or 'christen' infants, believing that in answer to prayer they will believe afterwards.

PARA. 24. Dear, Dear—See Chap. X, para. 33 'Dear Heart,' 'Dear heart alive,' an exclamation of pity, sad surprise.

PARA. 25. In this country—Whatever is considered in this country to be right.

PARA. 28. A christened name—A christening name, a name suitable for christening a child with.

PARA. 29. Old ideas—Recollections of the Bible.

PARA. 30. I've no call—I have no reason for objecting.

On this head—In this respect, its Biblical origin.

At catching—When I hear the Bible read in church.

Allays like—Always just as.....

The haft.....handle—Getting hold of things by the wrong end, understanding things wrongly. The metaphor is from the grasping of a knife by its blade instead of by its handle. So we say, 'to put the cart for the horse.'

Sharp—Quick to understand a point.

God.....him—May he never be ruined by his cleverness?

Nothing.....say—Nothing important to say. Such a big name ought to always have big speeches go with it, says Mrs. Winthrop.

PARA. 32. Noways wrong—Mrs. Winthrop is half afraid that it is a little impious to shorten a baptismal name, one conferred solemnly in the name of God.

A deal handier—Much easier to say.

Afore dark—Before this evening.

Its bits.....things—Its little, its few clothes.

Look to—Depend on.

Wi' one hand—As easily as possible.

When.....my suds—When I've got my own washing just finished and when all the appliances are around me. **Suds**—The soap lather in a big tub, properly 'things sodden,' from the A.-S. past-part. of *soetha*.

One.....days—Some day. A familiar phrase.

His little cart—Aaron's father was a wheelwright or cart builder.

Got a rearing—That he is bringing up.

PARA. 38. A double baptismNo clergyman will baptise a child if it has been baptised before. In this case no one knew if the child had been baptized. The risk of baptising it for the second time was better than possibly leaving it without baptism at all.

Observances—The ceremonies attendant on a baptism. As the baptism would probably take place in the course of a Sunday service, Marner would attend that service also.

Hislife—At Lantern Yard. At that time, however strange a church service might have been to him, he would have felt somehow that his co-worshippers had the same needs and worshipped the same Father as he himself. He would have been united to them by the bond of sympathy.

The lives—Of the Raveloe villagers,

Isolation—See Chap. II, para. 6. 'his isolation in complete.'

The gold—His lost gold, which, when he had it.....

In solitude—Lest any should see it, and be tempted to steal.

Started to—Responded to, flashed into life at the sound of.

Eppie was—The remainder of the paragraph, describing the difference between the influence of his gold over Marner, and that of Eppie is in George Eliot's best style and exceedingly fine.

Trustjoy—She tried everything in the hope that it would bring new joy. A terse but rather obscure phrase.

Ever.....circle—He wanted gold, more gold, and more gold again.

Eager pacing—His hurried advance to the same point, the acquisition of more gold. The figure is an enlargement of the 'ever repeated circle.' George Eliot is thinking of a circus in which the eager pacing horses always come round to the same point again.

Imagestime—He sought to picture that time to himself by the happiness he observed in the family circles near him.

Reptition.....web—Making a fresh web in order to weave a new piece. See note to Chap. I, para. 1.

Even to—As the text stands this means so that he even perceivedthe flies.....But query a misprint for 'even as'? This would mean that as the sunshine animated the benumbed flies with fresh life, so Eppie's presence called him into new life.

Lasting—Opposed to the fitful gleams of winter. **When the sunshine.....**In summer.

Butter cups—A common plant with a cup-shaped flower of the yellowness of butter.

Set up.....back—A sign of pleased attention.

Gurgling—A word descriptive of the inarticulate sounds of children.

Gurgle—Coined by Spenser in imitation of Ital. *Gorgliare*, to bubble, boil, from Lat. *gurgēs*, a whirlpool. We have had the word before in Chap. XII, para. 5, and 'gug-gug' in Chap. XIV, para. 5.

Once.....herbs—See Chap. I, para 6, 'his inherited delight...'

Unchanged—Just as they used to be when he gathered plants years ago.

Crowding remembrances—Recollections which flocked in on him.

Eppie's.....world—In those thoughts, those recollections that concerned Eppie. Eppie was now his all, his little world in which he moved, lived, and had his being. Thus it would have been better to have said 'the little world of Eppie,' of here marking identity.

Lay.....on—Did not trouble.

PARA. 35. **Trembling gradually**—Timidly developing into.

PARA. 36. **The tones.....articulate**—Eppie began to talk.

Dad-dad—Familiar for 'Father' as she called Silas.

Watchfulness—To prevent. **Penetration**—To see what she had in her mind, that she might be checked.

Incompatible demands—Incompatible with punishment. Prudence bade him punish, Love made him stay his hand.

Make it tingle—Smacking it soundly.

It.....done—It was impossible.

PARA. 37. **There'sthing**—An alternative punishment.

Coal-hole—A dark and often subterraneous room for keeping coal. Here it was a small closet by the hearth.

That silly—Tender to such a foolish degree.

To colly him—To blacken, grime, him. Cf. SHAKESPEARE, *Othello* Act II, Sc. 3, 206:—

"And passion, having my best judgment collied."

and *Midsummer Night's Dream*, Act I, Sc. I, 145:—

"Brief as the lightning in the collied night."

It.....as a rod—Aaron hated the trouble of dressing, and had no partiality for soap and water.

It was.....that was—An emphatic repetition. *It*—The being dressed and washed.

I.....conscience—I ask if your conscience does not tell you . . .

So masterful—She'll get the upper hand and it will be impossible to keep her in check.

PARA. 38. Force of mind—Determination.

Only two—A smack, or the detention in the coal-hole.

Goliath—Giant. By Synecdoche.

By pulling—This refers to the clause above 'not only, because it was painful.'

To snap—This refers to 'because he trembled.....'

Lead dance—Run away and give him a lot of trouble before she was caught. The incident next described is an example. Op. 'The pony' led us a pretty dance about the field before he submitted to be caught. Dancers move from one part of the room to another. Perhaps George Eliot simply means to say, "Eppie with all her weakness.....must give Silas a deal of trouble."

PARA. 39. Truckle-bed—The bed in which they slept. It was the softest seat for the child in the day time.

Truckle-bed—A bed on little wheels, from L. *trochella*, a wheel, Gk. *trachein*, to run. Truckle beds were small beds put under the large high stately beds occupied by the gentle folk, and were slept in by domestics. Hence to 'truckle under' = to put one bed under another, hence 'to truckle under' = to submit tamely to. This meaning originated in University slang.

Dangerous climbing—Up the backs of chairs, to shelves, on to the high hearth.

Setting up—Setting up a web in order to weave a piece of linen with the yarn he fetched from the farm houses.

Ledge—A narrow shelf, somewhere in the loom. *Ledge* is connected with to *lay*, and is of Scandinavian origin.

Like.....mouse—She stole invisibly and softly.

To the bed—On which she had been sitting before.

Setting.....back—Turning back to Marner and sitting erect so that he might not see what she had in her hands.

A distinct intention—She was not going to use them aimlessly. She was going to employ them to cut her bonds, to secure liberty.

Happened to need—And missed them from their place.

Shaken—What is the Latin-derived equivalent?

Worst fear—Fear that she had fallen into the stone-pit.

Questioning dread—With a fear that led him to ask himself, is she there?

Cold drop—Of sweat produced by his agitation, 'beads of clammy sweat.'

Out—Out of the house.

The stile—See Chap. I, para. 4, note. Some wooden stiles are so made that it is possible for a small animal or child to crawl through, while older people would step over.

Close search—Not a search from a distance, but a search close by, 'a narrow search.'

A trespass—If short-sighted Silas marched all over Mr. Osgood's grass field, he would do much damage to the long-grass which now would be nearly ready for the scythe. Hay time was near and the grass must not be trampled on.

Misdemeanour—Of partially spoiling Mr. Osgood's grass. This would be a legal offence. **Must**—Had to be.

Peering—Gazing with his dim eyes along the hedge in the hope of seeing Eppie standing erect by it.

Beginning—Thinking, in consequence of his bad sight, that he saw.

Sorrel—A valuable plant for feeding cattle. It has a reddish hue and a pleasantly acid taste. O. Fr. *sorel*, from a German root meaning *sour*.

Dying hope—His hope that she might be there and not in the stone-pit was almost gone. This was the only remaining place where she could possibly be.

Summer.....adhesive mud—Of any Indian tank.

Her boot—Which she had taken off and was holding in her hand.

Cushion—Soft foot-rest.

PARA. 40. **Aberration**—Transgression. Both these words signify 'wandering from the right path.' *Aberration* is generally used in a mental and *transgression* in a moral sense.

Necessary washing—She had been sitting in the mud. "Her muddy feet and clothes" (below).

Make.....remember—Not to do it again.

Come to harm—Hurt or even kill herself.

PARA. 42. **Shock enough**—That this threat would be a sufficient punishment to make her remember it was naughty to run away.

To shake—With laughter.

To extremities—Seeing that no words, but only action would frighten her.

Opy—Open.

Now Eppie—This is either an expression of confident assurance, or else a promising in Eppie's name, in a fashion similar to the vows made at baptism, not to offend again.

PARA. 43. **Must**—Past tense, 'had to be delayed.'

Save.....future—Eppie would never run away again, nor cause Marner to waste time in looking for her. This punishment, hoped Marner, would exemplify the proverb that a stitch in time saves nine.

Would.....better—Marner would have liked to have seen a few tears testify to the fact that the coal-hole had made a strong impression on her.

PARA. 44. **What.....do**—Eppie had cut it with the scissors. Marner was now looking at it to see if it would still do, after being repaired, as a halter. **Peeped out**—From the coal-hole. Eppie had been in the coal-hole of her own accord, this conclusively proving that being put there had not been regarded as a punishment at all, but as a pleasing novelty.

PARA. 45. **Observed to Dolly**—The next time she came.

She'd.....all—As she had done in this particular instance 'She'd suppose it was all done in fun.'

That.....do—I can't hurt her.

But.....out of—This is idiomatic and terse; 'except those she will leave off as she grows older.'

PARA. 46. **Frighten off**—To frighten her so as to keep her from.....

The lads.....a rearing—See Chap. XIV, para. 82. All country boys like to have dogs.

Worry—Tear things to pieces.

One's.....cap—No matter whether a thing is valuable like a Sunday Cap or worthless, whether it is good to eat or not, they will, in pure roguery, tear it to pieces.

Could..... it—Down from its peg. If it was within reach.

No difference—Between what they may touch and what they ought not to touch.

The pushing of the teeth—The growing of the teeth; similarly babies bite at things and cats scratch on chairs, &c.

Sets them on—Makes them do it.

PARA. 47. **The burden**—Silas patiently endured her misdeeds. He bore the results of her mischief.

The stone—A fine antithesis. Consult Bain and Adam's Rhetoric, §§ 125, 126.

PARA. 48. **His journeys**—See Chap. I, para. 1, and notes on the same, especially the one on 'Flaxen thread,' Chap. II, para. 1.

Outlying homesteads—Remote farms lying at the far end of the parish.

Gnome—A spirit. It is a term applied by the German miners to the spirits that, they believe, haunt the mines.

Gnomes—According to the Rosicrucian system, they are the spirits of earth, and the guardians of mines and quarries. DR. BREWER'S *Dictionary of Phrase and Fable*. "The four elements are inhabited by spirits called sylphs (air), gnomes (earth), nymphs (water), and salamanders (fire). The gnomes or demons of the earth, delight in mischief; but the sylphs, whose habitation is in air, are the best conditioned creatures imaginable."—POPE, Preface to the *Rape of the Lock*.

Gnome—Pronounce *Nomes* (monosyllable). Gk. *gnome*, knowledge. The gnomes are the 'knowing ones,' 'the wise beings.'

Brownie—"The house spirit in Scottish superstition. At night he is supposed to busy himself in doing little jobs for the family over which he presides. Farms are his favourite abode. Brownies are *brown* or *tawny* spirits, in opposition to fairies, which are fair and elegant ones."—*The Dictionary of Phrase and Fable* :—

The Brownie sits in the Scotchman's room,
And eats his meat and drinks his ale,
And beats the maid with her unused broom,
And the lazy out with his idle flail,
But he sweeps the floor and threshes the corn,
And hies him away ere the break of dawn.—*Whittier*.

Unaccountable creature—Not like ordinary men, who were after the fashion. Silas stood in a species by himself, he was *sui generis*. Before the change in his life came he was not "a person whose satisfactions and difficulties could be understood." Chap. XIV, para. 48.

Repulsion—With the same feelings with which people regard certain animals, rats, snakes, toads. See Mr. Macey's speech on Chap. X, para. 9, 'it isn't every ...,' where he argues that people ought to overcome their repulsion to Marner and prides himself on having done so.

Present of pork—Like the one from Miss Priscilla Lammeter, Chap. V, para. 34.

Garden-stuff—Vegetables.

Without him...woven—There was no other weaver in the locality. See Chap. I, para. 5, 'the old weaver of Tarley being dead.....'

A person...understood—He was no longer 'unaccountable.'

He must sit—Wherever he went on weaving business, people made him rest a little. This sentence is balanced with "one would be glad to make all.....as brief as possible." In the same way "Silas met with....." is balanced with "a queer and unaccountable.....wondering curiosity and repulsion."

Soon and easy—It is better to have the measles when a child than in later life.

Easy—To have a mild, not a serious attack. *Measles*, a contagious fever accompanied by red spots on the skin. Du, *maselen*, O. Du, *masche*, a spot; the literal meaning is therefore 'small spots.'

There.....lone men—See Chap. XIII, para 16, 'did you ever hear the like; Chap. XIII, para. 42, 'why, you would not like to.....'; Chap. XIV, para. 2, 'Silas' determination.....'; Chap. XV, para. 9. 'I think.....though there's folks as thinks different' All these passages point to the fact that few would have kept the child had it come to them, and that the majority wondered at Silas's taking it.

To take up with—To adopt.

The weaving—Indoor work. 'Your hands are not so coarse, and you know more about household matters.' Besides, working indoors, you can look after cooking and keep an eye on the child.

Out-door work—Agricultural work.

As handy—As clever with your fingers.

For weaving—Rustic logic.

Observantly—Scanning the pair, Silas and Eppie, with great interest

Firm—A sign of good health. The flesh was not flabby.

Turned out well—Proved to be a good girl.

No telling—This could not be reckoned on. No one could tell if she would turn out to be so.

Got helpless—In his old age.

Any cherries—Were ripe enough to be.....and eaten.

Like little dogs—Another instance of George Eliot's acquaintance with the habits of animals. See Chap. II, para. 1, of the notes, 'what dog likes.....'

Till attraction—Till shyness passed into confidence, and friendship was begun by a kiss.

No repulsion now—There was once. See Chap. I, para. 2. "How was it possible....."

Hadlink—See Chap. XIV, para. 33, 'the child created fresh and fresh links.'

Red lady-birds—A small kind of beetle with red wings. The child loved all creation, and all creation seemed to love her. See Chap. XIV para. 33, 'Eppie was a creature of endless claims.'

Lady-bird—*Bird* is probably a corruption of *Bug*. Cf. 'Maybug,' *Lady* is the Virgin Mary, 'Our lady.' Cf. the Church of Notre-Dame (Our Lady) of Paris, which is dedicated to the Virgin. The lady-bird is called in Germany 'Mary's beetle,' 'Mary-fowl,' 'Our Lady fowl'.....

PARA. 49. **Entirely in relation**—To change the figure, she was the glass through which he viewed Raveloe life. He never thought how Raveloe life affected him, but only of its effect on her.

Listened docilely—To the remarks made to him. Such were those of Mrs. Winthrop, given previously (Chap. XIV, paras. 9—15 and 22—32), and those in this chapter.

As irrelevant—As useless, as inadequate for hoarding as the stones.....are for building a house, when the house has disappeared.

The sense of bereavement—He felt the loss of his wealth so keenly that he never afterwards experienced the old joy when he handled money.

A growing purpose—He earned money to spend on Eppie.

Drawing his hope—Of. Chap XIV, para. 33, 'The gold had kept his thoughts...but Eppie.....'

In old days.....angels—A reference to the story of Lot, led from the doomed cities of the plain by Angels. *Genesis*, xix, 1—16.

CHAPTER XV.

PARA. 1. Kindliness.....young squire—Godfrey took care to help Marner as if by accident. He never went to him, but if he met him he made a few enquiries and assisted him with some money.

Squire—For esquire—O. F. *esquier*, a squire, Lat. *soutarius*, a shield bearer, *soutum*, a shield. Squire is an elevated word.

Her birthright—That position in his home and in the eyes of the village to which she was entitled by the fact that she was his daughter.

The child—The excuses Godfrey made to his conscience for not acknowledging Eppie as his daughter.

PARA. 2. When he.....chase—Followed the object of desire.

Chase.....ended—When the desire had been accomplished and it had left no pleasure but only regret behind. The answer to the question is, of course, that, in pursuit of pleasure, the prince did not notice the pricking of the faithful ring; when the attainment of desire brought regret, when the gust of passion was over, than the pricking should have been more easily perceived. Conscience, typified by the ring in this famous story, should prick keener after the perpetration of sin. But Godfrey's comparative case makes George Eliot doubt whether the pricking is really keener afterwards than before the sin.

Wings—What is hope compared to?

PARA. 3. Cheek and eye—He had no more mental anxiety. See Chap. III, para. 3, 'Mr. Godfrey didn't look half so fresh-coloured.....' Now that his load of duplicity and anxiety was gone, his face recovered his former brightness.

So undivided—Before Molly's death, he frequently determined to reveal all, and then drew back. He was irresolute. See Chap. III, para 27, 'That big muscular frame.....,' and Chap. III, para. 40, 'His easy

disposition.....; Chap. VIII, para. 80, 'Through the remainder.. ...' Now Godfrey was not drawn in two directions; he aimed at one thing only, Nancy.

Specific—To make pointed enquiries.

To ask particulars—They only referred to Dunstan in the general way.

Ceased.....shadow—Ceased to fear that Dunstan was on the point of returning and revealing the secret.

Lay.....forward—There were no obstacles to his speedy union with Nancy.

Takenturn—Had turned over a new leaf, had reformed. See Chap. 8, para. III, 'But if Mr. Godfrey didn't turn over a new leaf.....'

Whatend—A marriage with Nancy was plainly not far ahead.

The day—The wedding day. The bride names the day.

If he liked—He knew Nancy would fix a day, if he pressed her to do so. But he enjoyed the wooing and was not *unduly* anxious to hasten the wedding day.

A promised land—From the Bible. Judæa was the land promised to the children of Israel in Egypt. *Genesis*, xii, 7, xv, 18, &c. *Exodus*, iii, 18, &c. Say, "a scene of utter happiness."

No cause to fight—It would come easily without effort on his part.

He saw—A vision of the future.

Centred on—Radiating from. His home was the source of all his bliss. *Hearth* for *home* by synecdoche.

PARA. 4. **Not on the hearth**—Living in another house.

PART II.

CHAPTER XVI.

PARA. 1. **It was**—The story advances sixteen years.

In the tower—The bells were hung in the tower, and the way into the church was by the tower door.

Eligible—They did not go every Sunday and, of course, chose a bright day for going, so that their best clothes might not be spoiled by rain. See Chap. X, para. 18, 'The inhabitants of Raveloe.....'

Stroking.....heads—The salutation made by the men.

Dropping.....curtsies—That made by the women. A *curtsey* is a bending of the knees, literally 'a courtly act,' from *court*. It is the same as *courtesy*.

Large ratepayer—Important personage. The relative importance of the wealthy was determined by the rates they paid to support the poor.

PARA. 2. Fuller in flesh—Stouter.

The wrinkles—The wrinkles of age. Hence *the* used to mark what is thus accurately defined. The omission of the article, however, would not have been wrong.

Lovely bloomcheek—See Chap XI, para. 1, 'but certainly the bloom...' and Mr. Crackenthorp's compliment on Chap. XI, para. 27.

Fitfully with—Only when she has been or is experiencing.....surprise.

For what.....experience—Not because they are physically handsome, but because they are morally beautiful, because they are the index of a noble mind.

Age.....film—Though the beauty has withered.

More significance—Young ladies may dress with care and taste, simply out of a desire to captivate. Since Nancy, now married for fifteen years, still dressed with her old exactness, it was a sign that she had an innate liking for tidiness and grace.

PARA. 3. Any higher title—The title of Squire had been dropped.

Inheritance..... divided—There was no entail compelling the Squire to leave all to Godfrey. See Chap. IX, para. 12. 'My property's got no entail on it.'

Plainly dressed woman—Priscilla can now dress to please herself, not Nancy.

PARA. 4. To have gathered—Acquired.

As is the way—Short-sighted persons only see very near objects distinctly. The cause is the too great convexity of the *crystalline lens* of the eye. The focus of the image instead of being on the *retina* is in front of it. This may be corrected by the use of concave glasses. As persons grow older the crystalline lens becomes less excessively convex, and the image falls properly on the *retina*.

More answering—If anybody looked at him, he knew of it and looked back.

Chastise—Coerce.

Auburn—This word, now meaning 'brownish-red,' has changed its meaning. It originally meant 'light coloured,' 'blonde,' from O. F. *Auburne* = *alberne*, L. *Albus*, white.

Hair ripples—Flows in waves.

Prayer-book... ..handkerchief—The rustic way of carrying books.

PARA. 5. Fustian—See Chap. VI, para. 1, note.

In the abstract—Considered apart from the owner of the hair.

Puts it to him—Asks his opinion about her hair. Not now in the churchyard, but on some previous occasion.

Are out—Of the churchyard.

Who was at church—She murmurs small nothings in order to avoid thinking of Aaron behind.

PARA. 6. **Any how**—Even if you could do it

PARA. 7. **Taking in**—Reclaiming by cultivation.

Of the waste—Waste ground at the stone-pit.

Have a turn—Work a short time.

PARA. 8. **Of formalities**—Without shaking hands and asking how they were.

Or odd bits—I can spend odd bits of time. He was a jobbing gardener, working by the hour, and the length of his day's work was uncertain.

I'll bring—Aaron was Godfrey's gardener.

And willing—He will be glad to let me. See also Chap. X, para. 52 and note.

PARA. 10. **Well and good**—An idiom. 'If you approve of it, I will come

Half-bashfully—As speaking of her lover.

Half rognishly—As knowing he would do anything for her, as conscious of her power over him. See para. 20 of the chapter, 'I knew Aaron

PARA. 12. **To any ways..... hands**—To try to do it himself or to pay anybody else to do it.

PARA. 13. **There now**—The phrase marks a triumphant conclusion. See Chap. XIV, para 15. 'There then.'

Till it's all easy—Till Aaron has got through the hard work.

Bergamot—A species of citron yielding a fragrant essence. From *Bergamo*, an Italian town where the essence is prepared.

PARA. 14. **Slipscuttings**—Many plants are propagated by a small part being cut off and planted. The parts are slips, cuttings.

No end—A huge quantity. In pruning plants Aaron cut off what might be planted, but he had so many that he was forced to throw them away.

Mostly—Throw nearly all of them away.

PARA. 15. **Make free**—You may do it provided you don't take a liberty for our sake or take too much.

New end—The cottage had been enlarged. Bed-rooms had been added.

Abide—Bear to feel himself taxing the generosity of Godfrey.

PARA. 16. Never a garden—Not a single.....without.

Made the most on—Cultivated to the fullest extent.

But what—That need be thrown away. There is a mouth ready to eat it somewhere.

PARA. 17. Her not know—‘Shouldn’t like her not to know’ or ‘that she should not know.’ **To know**—is Adv. of *like*.

PARA. 18. Set.. ...a right end—To make a good beginning.

PARA. 21. Little puss—An affectionate term, ‘a cunning little thing.’

Passive happiness—Happy old people enjoy their happiness quietly: they don’t make active demonstrations of their joy.

Fine and beholden—‘Finely beholden.’ You will lay yourself under great obligation to.....English people have a horror of being under obligation to others. A young woman, more especially, tries to avoid being under an obligation to a young man since that will give a sort of claim over her to the latter. If he should speak of love, she feels herself obliged to give a patient hearing.

PARA. 24. Human trivialities—Such as those Eppie was then indulging in. ‘Not disposed to look with contempt on the small joys of life.’

Getting.... scratched—For Eppie to do this was a triviality, a pastime.

Did not fail—She *did* rub his nose.

Painfully—With some pain to himself. The log gave him a deal of trouble.

PARA. 25. Modified.....views—As to the desirability of staying. He did not want to be chased by a dog.

Knowing—Clever, sharp. **Terrier**—A dog that pursues rabbits and rats at their holes. Lat. *terrarium*, hillock; *terra*, earth.

Hysterical—As if he had lost control over himself.

Worrying noise—A noise as if he were about to tear the kitten to pieces.

Tortoise-shell—This word describes the colour of the cat. Its fur was marked like the shell of a tortoise.

I.....duty by—It’s my duty to keep this kitten humble, and I’m doing it.

PARA. 26. The presence—There had been no animals in the cottage before Eppie came.

No bed—Silas had made one room do duty for everything before, for kitchen, bed-room, work-room. Now the cottage had been enlarged. See Chap. XVI, para. 15, 'built us up the new end.'

Dolly Winthrop—Who was a pattern of neatness. She was a 'notable housewife.'

Hardly what—Too good to be seen in ordinary cottages.

Did.....kindly by—Was very good to. ...We see that Godfrey's expectation of being able to do something for Silas without raising suspicion, was realized. See Chap. XV, para. 1. 'He told himself.....suspicion.' The village opinion, as given here, breathes not the slightest suspicion of Godfrey's motives.

Looked on—Respected

But what.....week—But his weekly earnings,

Weaving.....going down—When hand-loom weaving was decaying through the increase of machine weaving, and when linen was giving way to cotton and wollen articles ('less and less flax-spun'). This decline in Marners' business made his adoption of the child all the more creditable and deserving of assistance.

Nobody.....jealous—And thus no one set to work to ferret out Godfrey's motives. Where there is no jealousy there is no suspicion.

Not to be matched—Were superior to those of any one else.

An entirely new colour—Instead of regarding him as in league with 'old Harry,' and treating the loss of his money as his fitting punishment, the villager now believed him to be under the especial favour of Heaven and prophesied that his money would come back.

Sill—Ger. *schwelle*, a swelling, because the surface of the ground is raised by the beam put across to tie the posts together.

Done.....child—Had done good.....to an orphan child.

To answer for it—To smart for his crime.

Potato-pie—A mixture of potatoe and meat, placed in a dish, and covered with flour paste, and cooked.

Sunday fashion—Folks want their Sunday dinner to be cooked while they are at church. If they were to cook it in the ordinary way, there would be no one to attend to it and prevent it from burning. The cooking is therefore performed in a safe way, over a low fire.

A grate and oven—An oven is a hollow iron chamber with a fire underneath, and shelves inside, on which to cook dishes. *Grote*, a proper fireplace, with iron bars to keep the fire in position. No doubt Godfrey proposed to add this conveniences.

The gods.....hearth—The Lares, or Deities supposed by the Romans to preside over the hearth. Those who regarded the hearth as the abode

of a Deity, would naturally be unwilling to make alterations. If we do not now believe in the Lares, says George Eliot, the sacredness of the hearth exists in a new form, and we are unwilling to listen to the call of convenience to modernize our hearth. Perhaps this reverence for the hearth explains why an immense majority in England still continue to use the wasteful, dirty and town-atmosphere-defiling open fire, when it is at once more economical and rational to use the stove.

Let new faith.....fetishism—Let faith in modern inventions (ovens, &c.)respect this superstition, lest in trying to beat it down, it hurt itself, create a prejudice against itself.

PARA. 28. Half-abstractedly—Almost as if he was in deep thought, and his brain did not grasp what the eye beheld.

Set off—Finely contrasted with, rendered more handsome by...

Jug handle—The kitten was in the form of a bow, and might suggest a novel form for a jug-handle.

Snap—The terrier.

Cogent growl—A growl that compelled her to subjection.

Futility—The folly of her trying to secure the morsel, while he was there.

PARA. 29. Godmother—Dolly Winthrop. At the baptismal ceremony, persons have to stand forward, and in the name of the infant, promise to lead a godly life. These persons are Godfathers and Godmothers, *i.e.*, spiritual guardians of the child. Dolly Winthrop had thus stood forward and taken the vows on behalf of little Eppie at the child's christening.

PARA. 30. For the fits—To which Silas was subject.

Answer.....work—Much of his doctoring was based on that principle. If he did not know what would cure a patient, he at least knew what would do no harm, and prescribed that.

Itclew—This deference to the opinion of his neighbours had been the only support to him in the task he had undertaken of bringing up Eppie. We have already seen how he listened to Dolly Winthrop when she suggested the christening and the discipline of the coal-hole (Chap. XIV, paras 25 and 37).

To appropriate—To practise and obey the principles which guided the Raveloe villagers.

Reawakening sensibilities—See Chap. XIV, para. 38. 'Eppie called him away.'

The elements—Those beliefs that made up.....

Presiding goodness—Of a beneficent governor of the world.

Readiness of interpretation—She was slow of understanding. See Chap. XIII, para. 30, 'My husband says.....'

Narrow.....experience—She knew nothing of the great world that lay beyond Raveloe. We have seen that Raveloe contained no chapel' (see Chap. X, para 38. 'Dolly was much puzzled.....').

Its false testimony—The lot had condemned Silas.

Under.....question—And had to be enquired into.....The object to be examined lies *under* the instrument of investigation.

PARA. 31. **The same Bible**—'As we have.' Dolly thinks it might have been in another Bible, one without any virtue in it.

PARA. 32. **Every bit**—The same in every particular.

There's drawing—In the case of Achan, convicted of taking plunder contrary to the commandment of God (*Joshua*, vii, 18—19); in the case of Saul, chosen King by Lot (1 *Samuel*, x, 20, 21); in the case of the choosing of Matthias in place of Judas Iscariot, as the twelfth Apostle. (*Acts* 1—25).

Mind you—Remember that.

PARA. 33. **O dear**—See Chap. X, para 33, note. She was sorry that Marner should thus overthrow her hopes of Marner's misfortune having been brought about by some inferior Bible.

PARA. 34. **Happen**—Perhaps.

How it all is—How the Bible decided wrongly; how evil exists at all.

Them things—*Them* is not the Personal Pronoun, denoting the indirect object. but the Demonstrative. *Them things* is a vulgarism for *these things*.

Make.....out on—So that.....cannot understand much of it.

Rightly—Exactly. **I never know.....**See Chap. XIV, para. 30, 'I'm no scholar...'

Lies.....mind—Troubles you.

Done right thing—Acted properly toward you.

Turned out—Expelled from the church, as a thief. *For* marks identity.

PARA. 35. **Ah**—Now you understand me, 'that's it.'

Had now come—After sixteen years' acquaintance with her, he learnt what she meant by 'them.' He did not understand her speech, nor in particular, her plural pronoun, when she paid her first visit to him. Chap. X, para. 40.

Like.....iron—It seared my heart like a red-hot iron.

There was—It seemed, after that decision by lot, as if God and man had forsaken me.

Him as I'd gone—'My most intimate friend.' '**Him**'—He refers to William Dane, Chap. I, para. 7.

Went halves—Shared everything.

Mine....friend—Marner's memory had awakened, Chap. XVI, para. 30, or else he had re-commenced reading his Bible, for he now quotes Scripture. See *Psalms*, xli, 9, 'Yea mine own familiar friend, in whom I trusted, which did eat of my bread, hath lifted up his heel against me.'

PARA. 36. Such—So bad as that.

I'm o'ercome—I am dumb-founded, I don't know how to explain the mystery of this lot-drawing.

I'd waked—Hardly in the possession of my full senses.

Laid up—We generally say 'laid by.' **Justly**—Exactly.

A rights—A right. 'What happened to you is capable of explanation. There was some good purpose, not evil, in the mind of God, when he permitted it.'

Poulticing—Poulticing—applying a poultice of bran, &c., to the skin. Gk. *pollos*, porridge. **When I am busy**—Attending to others. See Chap. X, para. 19, "she was always the first person thought of."

PARA. 37. Too useful—See the preceding note. If, as she said, her mind was more active when her hands are busy relieving the pain of others, she was called in so often to nurse, that before long she had solved Marner's difficulty.

PARA. 38. Eppie's washing—Eppie's clothes after being washed. See Chap. XIV, para. 32, 'and as to washing...' *Cutting* in note to Chap. XVI, para. 14, and *washing* here are examples of nouns in *ing* with a concrete signification.

Twisted—Like a piece of yarn. 'I have got so terribly perplexed over it.'

God help 'em—An interjectional phrase expressing their misery 'May God be good to them, for I fear man will not.'

Bring.....end—Frame my thoughts into speech.

A deal—I feel a great deal that I cannot express.

For what—As to your talking.

Your old country—Where you lived formerly, 'Lantern Yard.' Dissenters do not use Prayerbooks, nor do they recite one form of prayer from memory. They believe in extempore supplication. Dolly had never heard any prayers of this kind. In church the Prayerbook was used, in her private prayers she repeated one form, adding any phrases she would recollect. The ability of the Lantern Yard people to pray extempore struck her as something wonderful.

Our Father—The Lord's Prayer. So the 'I Believe,' Chap. XIV, para. 19.

Little bits.....church—A few words of the prayer that I can manage to understand and recollect afterwards.

Down—I might go down on my knees, kneel as if to pray.

PARA. 39. **Mostly**—'You generally say.....' Marner politely states his belief that Dolly is not so stupid as she makes herself out to be.

PARA. 40. **It come**—To me. After a digression about her own dulness, Dolly resumes the thread of her story. **It come to me**—When I was sitting up. (See above.) *Come*, a vulgarism for *came*.

Summat—Somewhat. Dolly says she might not be able to exactly express her thought.

I can make nothing—I am utterly unable to explain how the answer came wrong when the lots were drawn.

Take the person—It would require the Parson's big words, such as we plain folks could not understand, to explain.

Troubling—Busy attending to.

Poor—The word used in referring to the dead. See Chap. IX, para. 26, 'Your poor mother' and note.

Allays—Always.

Can't.....a power—Can't do much.

To get.....night—Dolly means 'not if I was to do my utmost.'

A deal tenderer heart—Dolly cannot understand the lot-drawing, but she does know that and all other evils are overruled for good by Divine Mercy and Goodness.

That it is—See Chap. X, para. 19 'that we have'; Chap. XIV, para. 4, 'that it well.'

It.....pouring in—The light flooded my mind.

If I felt—If I felt....., when I heard your story.

By you—To do to you.

That wicked un—William Dane. The Dancon, Minister. &c., would not have condemned the innocent knowingly. They acted for the best, according to their lights.

Isn't there—An *à fortiori* argument.

There was.....come—Dolly is thinking of some past fever epidemic. For the confused construction, see Chap. IX, para. 6, 'There's been happened.' Say 'There was a fever which came.....'

Full-growed—The parents, the bread-winner and the mother, leaving helpless orphans behind.

The breaking o' limbs—Such as occurs not rarely in agricultural operations. Men fall from carts, horses, trees, barn-roofs, &c.

'Ud do right—Are willing to.

Contrairy—Evil and drunken.

To trusten—The vulgar tongue still preserves ancient forms. The *-en* is a relic of the A. S. infinitive termination *-an*. Similarly rustics in Oxfordshire make the plural of *house*, *housen*, and those of Lancashire that of *shoe*, *shoon*.

Rights—Right. 'Can dimly perceive what is good and right.'

A rights bigger—A right that is higher than our thoughts. **Inside**—Mind.

PARA. 42. **Compunction**—Shame at giving this easy advice to a man who had been so deeply wronged. **Nor done**—Than done.

PARA. 43. **The trouble and wickedness**—To which Mrs Winthrop had alluded above.

Is dark—Mysterious.

Was sent—Marnier recognizes an overruling providence.

There's dealings—We are not left to ourselves. We are the objects of Divine care. See previous note.

PARA. 44. **Dame school**—See Chap. XI, para. 9. 'Dame Tedman's' and note.

Out pouring—Confidence, revealing of feelings hitherto locked up in the breast.

Even if.....expected—Villagers are rather blunt in their ordinary intercourse. They did not understand or practise the delicacies and hypocrisies of speech that belong to the refined. See Chap X, para. 7. 'took the shape.....' The use of the tense 'could have been' shows that delicacy was *not* to be expected in Raveloe.

Been parried—She could not have been 'put off,' denied an answer without.....

Father Silas—As she called him. So Chap. XVI, para. 11, 'father,' and Chap. XVI, para. 20. 'Daddy.'

Takenfor—At first supposed them to be. See Chap. XII, para. 8. 'To his blurred vision it seemed as if.....'

Seclusion—It stood outside but near the village. See Chap. I, para. 2 'a stone cottage that.....'

Lowering influences—From sinking to the low level of Raveloe intelligence and (it must be feared) morality.

Sometimes falsely—This means that the supposition is only occasionally false. If it is occasionally false, this is a contradiction of *invariable* further on. Say 'sometimes but falsely.'

A breath of poetry—Has an inspiration, elevating force. To change the figure, we might say 'tinge of poetry.'

Fervour—Opposed to the slowness and heaviness of mind which mark a villager.

Unvitiated—See above, 'Preserved from the lowering influences'..... Any person, says George Eliot, that has been brought up with care and in seclusion from debasing influences, has, even if poorly educated, some measure of refinement, some quickness of mind.

Rove into question—Stray into speculations.

Wasted finger—Of the dead figure in the snow. Chap. XII, para. 10.

Lackered—Now spelt, *lacquered*, varnished with 'lac.'

The symbol—It is the symbol of marriage, and marriage implies a husband.

A father—Silas, whom she loved as a father. Why should she long about her real father, happy as she was in the possession of one dear to her as any father could be?

That forlornness—'That.....that was so vividly presented to her mind,' or 'that in which she (Molly) was found.'

Knowledge—Mrs. Winthrop's behaviour to her children made her feel.....

Little footsteps—Of Eppie. Chap. XII, para. 10. 'He could just discern....."Mammy!" the little one cried, stretching itself forward.'

PARA. 45. **Cadence**—A simile from Music. 'Like a solemn note in the midst of merry song.' *Cadence*, a change of note, from Lat. *cado*, I fall.

Take.....garden—Arrange the garden boundary so as to enclose the furze-bush. This is a sign of reverent affection on Eppie's part. The furze-bush where her mother died should be cared for.

Snowdrops, crocuses—The earliest flowers of the year. They blossom even in winter. The snowdrop is white and the crocus yellow. Crocus, Gk. *Krokos*, saffron, crocus. Saffron, a yellow dye, is extracted from the crocus.

Die out—Will not need to be planted afresh. **More and more**—Grow in greater number.

PARA. 46. **Enjoying.....puffs**—See Chap. XVI, para. 30, 'Silas did not highly enjoy smoking.'

It wouldn't do—It wouldn't be right.

Leave out—Out of the garden.

It's yellow—The furze has a yellow flower.

What we're to do—I'm just wondering how we are to manage for a fence.

Fencing.....got at—It is no light task or expense to make a fence.

PARA. 48. **To go all round**—To fence in the garden all round.

No bigger—Any bigger. A turnip is a little bigger than one's fist.

Delicate—Delicate. 'You are not robust.'

PARA. 49. **What a**—See how many stories there are.

PARA. 51. Ever so full—An ellipsis 'as full as any pit ever was.'

PARA. 52. To be sure—To be sure it is. An exclamation of surprise. **That's the**—That is owing to.....

The draining—In the sixteen years that elapsed since Eppie came, a transformation came over English farming. Farmers were now beginning to drain their lands and thus what had hitherto been a mere swamp now became valuable land.

Had gone into—Had adopted this new idea.

These fields—The hay-field into which Silas went in search of Eppie, Ochap, XIV, para. 39, then belonged to Mr. Osgood. It now was in the occupation of Godfrey.

Been taking—The two exchanged land, perhaps on lease.

PARA. 54. You'd need—You are not strong enough to make your own living. You need some one to work for you.

My arm—Silas was now getting feeble. See Chap. XVI, para. 4. 'The weaver's bent shoulders.....'

PARA. 55. Implied more—His knowledge that Aaron wanted to marry Eppie, and perhaps a fear that he himself would not last long. 'My arm.....not strong, but Aaron's is.'

Dutifully—As if smoking were not a pleasure but a disagreeable thing that had to be gone through. See top of previous page and note, 'apparently enjoying.....'

Which occupied—His hand was engaged holding it. It was probably a long clay pipe.

Fretted screen—A screen of carved work. The intervals between the leaves are compared to the openings cut in fret work.

PARA. 57. Fell in.....under-current—He had spoken of her weakness and his, and underneath this lay the thought that Eppie needed a protector. See above 'you need.....work for you.'

Ingenuously—Simply, frankly, cp. para. 47. She has no false modesty, which often prompts young people to hide their thoughts about love.

PARA. 59. Subdued—Emotionless. He did not wish to betray any anxiety or fear, or to show that he would like Eppie to remain unmarried.

PARA. 60. Going in—In his twenty-fourth year.

Mr. Mott—Some veteran gardener, now past work.

Take him on—Employ him. It is still a custom in the country for gardeners to go from one house to another through the week.

PARA. 61. Sad smile—He foresaw a desolate home for him, when Eppie had gone to a home of her own. Or perhaps he was not willing that any should share in Eppie's love. See Chap. XIV, para. 10. 'It may get fond of.....not me.'

PARA. 62. As if—There is an ellipsis, 'you talk as.....if' = 'how foolishly you talk.'

PARA. 63. To have him—To accept him as your husband.

PARA. 64. Father—Silas is meant, not Godfrey.

PARA 65. Was a lone man—Perhaps an unintentional hint on the part of Silas that her marriage may make him lonely again. We must remember that in England, the young couple, quite contrary to the Indian practice, live in a house by themselves.

PARA. 66. But you'll—Eppie sees the hint and hastens to reassure Silas.

It'd be no use—If you wanted to marry me and it meant separating me from 'Father,' I couldn't have you.

PARA. 68. I shouldn't mind it—The rustic mind is not given to enthusiasm, and to say that a thing is 'middling' is to praise it in high terms. The answer shows Eppie's simplicity: she has no passion, she would 'rather like the marriage.'

So—If you lived with us, Aaron could support you. **But for that**—But for removing all need for work on your part, I should like to remain single.

Behave pretty—Show you respect and kindness. A colloquialism.;

PARA. 69. He's.....lad—He takes after his mother. He is as considerate of others as his mother has always been.

PARA. 70. Cry a bit—This is the extent of Eppie's feeling. She likes Aaron to be fond of her; this gratifies a pardonable vanity. She feels enough for him to be moved to tears when she thinks he speaks harshly. Evidently Eppie has never analysed her feelings.

PARA. 71. It were useless—It had gone out, and besides this most interesting conversation claimed all his attention.

O'er young—Too young.

Come at it—She'll know what it is.

Things will change—Silas proceeds to discuss Eppie's statement that she would prefer not to have a change.

And no difference—Without any difference.

Belike—Perhaps.

If I don't go—Even if I don't die and leave you helpless.

To the end—As long as you live.

PARA. 73. Wish.....by you—She will suggest what is best for you both.

PARA. 74. There they came—Aaron and his mother are seen coming in the distance. See Ohap. XVI, para. 18. 'Bring her with you.....'

PARA. 75. Than so much—An ellipsis, 'than taking so much as other men take.'

CHAPTER XVII.

PARA. 1. Long nap—After the Sunday dinner. Mr. Lammeter and Priscilla had had their midday dinner at the Red House, and Priscilla against her sister's wish, talked of returning in the early afternoon.

Filbert—A kind of nut. So called from St. Philibert's day, August 22, by which time the nuts were supposed to be ripe.

PARA. 2. Since we saw it.—See Chap. III, para. 4. 'The fading grey light.. ...'

Yard's width—The carpet was of such a size as, when placed in the centre of the room, to leave the oaken floor bare for a yard on every side.

Old squire—Godfrey's father, now dead.

Bossed silver—The chased silver is now cleaned every day.

No dregs—See Chap. III, para. 4, 'tankards sending forth.....' **Suggestions**—Smells, the *token* of some stale liquid within.

Lavender—See note to Chap. XI, para 10. It is from *F. lavende*, Ital. *lavanda*. Lavender was put amongst *freshly washed linen* (Lat. *lavare*, to wash).

Derbyshire spar—Derbyshire contains a beautiful stone called Fluor or Derbyshire spar. Vases, trays, &c., are made of this stone.

It was entered—Compare the picture with Chap. III, para. 4. Who is the presiding spirit? There had been no mistress at the Red House before, the Squire's wife being dead (Chap. III, para. 3.)

PARA. 3. Any call—Any reason why you should go.

Such a beautiful—You need not hurry home on account of the weather. It will be as fine this evening as it is now.

PARA. 4. Increasing poor rate—Like the old Squire, Mr. Lammeter believed in the superiority of the past. See Chap. XI, para. 31. 'The country's going down.' The poor-rates began to increase very much about 1816, after the close of the War. In 1817, seven and three quarter million pounds were spent in relieving the poor in a population of 11,000,000. The whole subject is of national importance and useful even to Indian students. Read *The Poor Law* in the 'English Citizen Series.'

PARA. 5. Once firm voice—Firmness had once been a characteristic of Mr. Lammeter. See Chap. XI, para. 38, 'That grave and orderly senior.....'

PARA. 6. And reason good—And there is good reason why I should... ;

Rheumatism—You would go out in the rain and so catch rheumatism, unless I stopped you. *Rheumatism* is caught by catching cold, one of the symptoms of which is a 'rheum' or running at the nose (Gr. *rheo*, I flow).

It can't but do—A sly hit at her father's love for the old and contempt for the new. 'As of course it does, in these degenerate days.'

Nobody.....fault—Therefore let me manage the farm and you can blame me!

A stroke—Of paralysis. It would save his life if he gave the control up to somebody else and confined his labour to scolding. When a man finds things going wrong, and he has nobody to blame, the suppressed irritation works infinite mischief to his nervous system.

PARA. 8. Stay tea—Colloquial for 'stay to tea.'

PARA. 9. This dairymaid—My dairymaid, The one you know or the one as we have been talking of.

Turned Michaelmas—As soon as Michaelmas has come. Michaelmas is a great hiring time and farm service often expires at that date, since people are engaged on the farm from Michaelmas to Michaelmas.

Pour.....milk—A forcible way of saying 'she is as careless as she can be.'

New-made—And blunders would, therefore, not matter. They expect excuses to be made for their blunders on the ground of their approaching marriage.

Put in—In the carriage.

PARA. 10. Cones, arches—The yew, in old fashioned gardens, was cut into strange shapes.

PARA. 11. As anything—As can be.

Making that exchange—See Chap. XVI, para. 52, "It was Mr. Godfrey Cass."

Cousin Osgood—The Osgood were relations of the Lammeters. See Chap XI, para. 8. The cousin referred to is Gilbert whom Nancy once refused to marry.

Dairying—Godfrey had taken Mr. Osgood's grass-land by the stone-pit (Chap. XIV, para. 39 and Chap. XVI, para. 52,) in exchange for some arable land. The grass-land would feed a herd and enable Godfrey to start a dairy for the supply of milk, cream and cheese.

Can once see—When you have polished the furniture so as to see your face in it by reflection, that's all you can do.

Conquering the butter—Making the cream turn into butter. takes a long time to churn in winter.

It come—The butter come by the solidification of the cream.

Whether or no—Whether it likes to or not.

Affectionately—Priscilla here shows her knowledge of and sympathy for Nancy's secret trouble—her having no children.

Be low—Feel sad, depressed.

PARA. 12. Clear eyes—Honest, straightforward. Of. Chap. XVI, para. 2. The opposite is 'shifty.'

Make up to—A dairy won't compensate Godfrey for having no children.

Not so much—Not such an absorbing occupation.

What he cares for—Absence of what he desires.

PARA. 18. Better than well—Better than they are already. The words are, of course, sarcastic. Priscilla plainly hints that pipes do not make them well.

Something strong—Some intoxicant.

Before the next meal—Another sarcastic touch. Priscilla jeers at the men for being heavy eaters. They can hardly, she says, find an interval long enough between their meals for them to take a drink in.

Joyful.....spoken—*Joyful for joyfully.* 'Thank God.' **That sort**—Of the sort that smoke and drink.

Wouldn't have—[As they did.]

Folks.....uneasy blood—A hit at the Casses. 'Folks that never know when they are satisfied.'

PARA. 14. Counted—He had looked forward with so much joy and confidence to petting them.

Hanker—Long more impatiently for a thing. A frequentative of *hang*. Cf. 'to hang about for a thing.'

PARA. 15. Praise them—A vendor naturally describes what he has to sell in enthusiastic terms. Perhaps the advertisements of horses and medicines afford the best examples.

Turn—Back to the house.

PARA. 16. Grey—Grey horse. **Fine points**—What a grand animal.

Speckle—The horse. **His master**—Mr. Lammeter, in his younger days used to ride Speckle. Both were now old, and Speckle was only used to draw the gig.

PARA. 17. I always would—For *would*, see Chap. X, para. 19, 'Men would be so' and note.

That spirited time—Not liking his juniors to forget that there had been a time when Mr. Lammeter was as dashing as any young man could be.

PARA. 18. Week's out—'Week is over.' A good colloquialism.

Incitement—Hint that he should start.

PARA. 19. Against—Over against, near.

The draining—See Chap. XVI, para. 52.

PARA. 22. To do.....contemplative farming—To look over the farm and speculate as to what improvements might be effected. Godfrey performed no work, he looked and meditated.

Like Priscilla—Who managed her father's property.

Mant's Bible—Richard Mant (1776—1848) Bishop of Down, Ireland, a pious and philanthropic prelate, wrote, in conjunction with Dr. D'Oyley, a *Commentary on the Bible*. This, as we see from George Eliot's describing it as the Sunday companion of Nancy, must have been a favourite with the middle classes. He also wrote *Biographical Notices of the Apostles, a History of Ireland*, &c;

Already—Before she withdrew her eyes from the book.

Not quite out of keeping—Not of a wordly nature. Though she wandered from the book she was reading, she strayed into a line of thought not unbefitting the day (Sunday).

Relation—To see what bearing the Bible, which she opened and read haphazard, had on her own life.

Without method—She opened the Bible anywhere. She did not pursue a fixed course of reading.

Courted—Being distracted, drawn aside.

Her life.....doubled—After marriage. She of course had a great influence over Godfrey, and she was led to ask whether that influence had been for good.

Critical scenes—They are defined by the following clauses.

Morbid—Unhealthy. Lat. *morbus*, a disease.

Voices—Peremptory demand of the family, of the busy world.

PARA. 24. **Determined**—Fixed, settled.

Frequent direction—Direction which her thoughts frequently took.

Implied blame—See Chap. XVII, para. 18. She did not mention Godfrey, but was referring to him and his family.

So.....mind—A man necessarily has so many cares. He has enough to make him cross.

PARA. 25. **More keenly**—Than Godfrey. The wife generally feels childlessness more keenly than the husband.

Blessing—Children.

Preparations—Of clothes, &c.

Burial-dress—One little child has been born and had died.

PARA. 26. **Look forward more**—See Chap. XVII, para. 14 : 'Every man likes.....lay by for.'

Predetermined sympathy—Having resolved to be sympathetic, to put herself in Godfrey's place.

Had she—Indirect speech, as in previous instances, Chap. I, para 8, 'How was it that William.....?' and Chap. IV, para. 10, 'Was the weaver.....?'

More remote—More uncommon, yet Nancy already had her opinion about it, when her husband broached the subject.

Their basis—They were not necessarily based on sound reasoning.

Mental action—But they were firmly held because of a peculiar mental characteristic almost amounting to obstinacy. See foot of 82, 'you'd come round.....'

Unobtrusive—She did not put forward her *views* until compelled to do so.

On dressing alike—See Chap. XI, para. 21.

Gown.....cheese-colouring—See Chap. XI, para. 22.

PARA. 27. Difficult resistance—Resistance which she with difficulty brought herself to make. See Chap. XVII, para. 38, 'She had been forced.'

In spite of—You tried to have a child in your home, though God had denied one to you.

Never turn out well—God would punish those who tried to overrule his decrees, by withdrawing gracious influences from the child and permitting it to grow up bad.

Soughtwithout—A child. If it had been better to have had a child, they would have had one.

Verbal improvement—He would not improve the sentiment, he might clothe it in better language.

The conditions—When one endeavoured to find from Nancy what were the tokens by which she perceived the will of Heaven, one came to less sure ground and to superstitious fancies.

PARA. 28. As child—As any child. The omission of the article is idiomatic,

Station—The rank she would have as our adopted daughter. Of course, the adopted child would be looked up to as the daughter of Godfrey Ouse, and on the death of her adopted parents, she would succeed to everything.

PARA. 29. Handsclasped—Indicative of high emotion and resolution. She was moved but not persuaded by her husband's words.

Royston Baths—Some place where people went to drink the waters. Perhaps intended to signify Buxton or Matlock.

The only adopting—See previous page 'adoption was more remote.....'

Transported—Convicted of crime and sent to Botany Bay (Australia) for life.

Very hard.....easier—See Chap. XVII, para 28. 'It is very different.....to a woman.'

PARA. 30. Religious theory—Her theory of the ways of Providence, composed of class feelings, &c.

In the shape.....system—A reference to the Will of God that plays so important a part in oriental belief.

Barriers of system—Barriers of religious faith. Nancy's belief was not confined to members of her church, it was found beyond the pale of that church, in other systems.

PARA. 31. Wish the best—Desire the brightest future.

Provided for—He should never want.

The excellent part—So on Chap. XVI, para. 26. 'He was regarded as an.....not to be matched in Raveloc.'

For reasons—Without making known his secret, he would, by this plan, be enabled to bring up *his daughter* in her proper sphere.

Coarse mode—Godfrey's thinking that Silas would like to give her up and see her as one of the circle at the Red House, gave Silas no credit for the possession of affection for Eppie.

Callous palms—Horny hands, hands hardened by labour.

Exceptional—Marnar *was* exceptional, His experience was not like that of ordinary Raveloe beings. But it was Mrs. Winthrop, and not Godfrey, who knew his past history.

An unfeeling project—Of separating Eppie from Silas. He did not knowingly cherish a cruel plan. His ignorance that it was cruel was to blame.

That blighting time—When Molly was alive See Chap. III, para. 41. 'The yoke a man creates.....' and Chap. XIII, para. 8, 'there was one terror.....'

Praise of him—To Priscilla. See Chap. XVII, para. 14, 'No body has.....Godfrey, he's the best of husbands.'

Wilful illusion—On a mistake to which she shut her eyes,

PARA. 32. **Thrown out**—Said.

Everything.....blank—Without children the world seems empty to him. See Chap. IX, paras. 15-24, 'a man wants something that will make him look forward more' and note.

That he was doing—See Chap. XVII, para. 14, 'every man likes to have.....lay by for.'

PARA. 33. **His.....wavering**—See Chap. III, para. 27, 'that big muscular frame,' also the irresolution depicted in Chap. VIII, para. 30, Chap. IX, paras. 15, 24.

PARA. 34. **It is the way**—Explained by the second clause, 'under the vague.....'

Grey hours—The years of middle life.

Untried good—A good they have had no experience of. It might be evil for them, for all they know.

Seated.....meal—When dissatisfaction exists in the bosom of the parent of a numerous family.

Like nursery plants—Like the plants in various stage of growth in a nursery. A 'nurseryman' is a man who keeps a nursery or plot of ground for growing plants. The comparison is suggested by Ps. cxviii. 3, 'Thy children shall be like olive plants around thy table.'

A black care—Fancies every child will be a source of future trouble.

Freedom—Of single life. **Ties**—Of matrimony.

Solicited—Perturbed, made uneasy. *L. solus*, whole, *citus*, stirred.

Retribution—As he did not acknowledge the one child he had, Heaven refused to give him any more.

Any retrieval—Any attempt to undo his error in not acknowledging Eppie. Had Nancy adopted her and got to love her, confession would have been easy.

PARA. 35. **I'm afraid more**—I'm afraid he will mind it more.

The miss of—The absence of.

Not holding—Not being very intimate with, not closely bound to.

Make out—Anticipate, picture evils.

PARA. 36. Tea-things—Cups, plates, teapot, &c.

Her reasons—For coming early with tea. She had some news to impart.

PARA. 37. Yard—Farm yard, on his way back from his walk. **No'm**—No ma'am (madam).

Emphasis—To show that she had something else to say.

PARA. 39. All one way—All going in the same direction.

I doubt—I expect. **And see**—To see what the matter is.

Top attic—The room immediately under the roof. It originally meant parapet wall and not a room. Named from the *Attic* order of architecture.

For trees—Because of the trees. They stand in the way.

PARA. 40. Mr. Snell's.....out again—Got loose. Mr. Snell was the landlord of the Rainbow, Chap. VI, para. 1. Perhaps he kept a bull for breeding purposes. Such bulls are tied up, being usually dangerous.

A hypothesis—That suggested by Nancy, that the cause of excitement was an escaped bull.

PARA. 41. Covered—Presented a possibility of various mishaps. The servant girl was rather ghoulish and her expressed wish really is equivalent to 'I hope he will gore somebody.'

PARA. 42. Hillocks—Low grass-grown mounds marking where the dead lay underneath.

Autumn colours—In autumn the green of the leaves changes to the most gorgeous hues of red, brown and gold.

Before such—There is nothing to distract the mind. One at once perceives a raven moving over a still sky, so a fear is easily felt in the midst of peace.

CHAPTER XVIII.

PARA. 1. Chief dread—That perhaps something had happened to him.

PARA. 2. To get—(anxious about you).

PARA. 3. As part of a scene—As if he saw her and at the same time something else which she did not see.

PARA. 4. Hissing urn—The vessel in which the tea was made. **Hissing**—Because of the boiling water.

PARA. 6. It isn't Father—They've not had a carriage accident, have they?

PARA. 7. Nobody living—Nothing has happened to a living being. The excitement is about a dead being.

Unequal—Not able to carry out his wish to break the news gradually. The words 'nobody living' were ambiguous and would terrify Nancy yet more. They might imply that somebody was dead.

PARA. 9. Gone dry.....draining—See Chap. XVI, para. 52, 'I should't wonder...'

Hunting whip—See Chap. IV, para. 10. 'It was Godfrey's whip.....'

PARA. 10. Came next—To be said. It was not easy to reveal Dunstan's theft of the money.

Worse things.....augured—Some had prophesied that he would be hanged.

PARA. 12. The blood rushed—A sign of sudden emotion.

PARA. 18. Still more keenly—Nancy had no real relationship to Dunstan. Godfrey was his brother.

PARA. 14. Hindering it—Keeping it hid from you.

Must know—It was inevitable that you should hear of it. *Must* denotes a necessary consequence.

PARA. 16. By.....else—From the lips of.....

I will and I won't—Continual irresolution; 'shilly-shally' the old Squire called it, Chap. IX, para. 26. See Chap. III, para. 27, 'That big muscular frame.....' He made up his mind to tell his father all, and when the time came, thought better of it, Chap. VIII, para. 30, and Chap. IX, para. 15-24.

I'll make sure—I will summon up enough determination and for ever end this hesitation.

PARA. 19. Think the same—Love me as much in the future as you have done.

PARA. 21. To give you up—Godfrey would have lost Nancy had he told the truth at the time. Even if Nancy had not turned away in scorn, her father would not have consented to the match.

I was led away—By Dunstan. See Chap. III, para. 40, 'the delusion was partly due to a trap laid for him by Dunstan....'

PARA. 22. Go to her father's—Live with Godfrey no more.

PARA. 24. Six years ago—When you wanted to adopt Eppie. See Chap. XVII, para. 26.

PARA. 25. Error.....futile—By concealing the fact that Eppie was his child he had prevented her from being adopted and treated as his child. This very precaution of secrecy failed to cause the child to be adopted.

Not measured—Had not understood the whole nature of.

PARA. 26.—From the first—As soon as the mother died, when Marner first found her.

For her mother—Just as if I were her mother.

You'd.....happier—Because there would have been no secret hid from me.

My little baby—See Chap. XVIII, para. 27. With an adopted child in the house, the loss of the baby would have been less keenly felt..

Eppie at the time of the baby's death, would only have been four, and would have made a fine pet for Godfrey.

More like—Brighter, bright with the presence of child life.

PARA. 28. Wouldn't.....married—So Chap. XVIII, para. 22. 'I couldn't bear to give you up.....'

Bitterness...self-reproach—See above, 'the bitterness of an error.....' Godfrey was now angry with himself, and was trying to prove he was not such a fool after all, when he kept the secret.

You would—Would have married me then, if you knew all.

You wouldn't—Have married me.

Anything.....the talk—The scandal. You would not have continued any acquaintance with a man whose name was in so many mouths.

PARA. 29. Doing wrong—For my sake you did wrong to Eppie in keeping her parentage secret, and I was not worth the price you paid to have me.

Not even our marrying—It did not bring complete happiness. For it brought no children, as Godfrey hoped it would. See Chap. XVII, para. 14, 'he always counted so.....little.'

PARA. 31. Made it up—Compensated for it.

Another—Eppie. I doubt—I expect.

All made up—The injury can never be fully repaired.

PARA. 32. Take—Not only adopt but acknowledge her as my daughter.

Knowing—The story of my secret marriage.

Plain—Candid and straightforward.

PARA. 33. Be different—It will be a harder task for her to settle down here, now she has been all these years with another.

Shaking her head—She fears it is too late to undo the mischief that has been done. **My part—**My duty to her.

PARA. 34. As soonquiet—The discovery of Dunstan's body would naturally make all Raveloe flock thither. Godfrey and Nancy intended to go to see Eppie at nightfall when the crowd had dispersed.

CHAPTER XIX.

PARA. 1. Excitement—Due to the crowd who came to see Dunstan's skeleton, and the restoration of the lost money.

Naturally—As his nearest friends,

The excitement—This is a fine piece of analysis on the part of George Eliot.

Susceptibility—Marners once dormant and even now sluggish sensibility had been wrought by the discovery of Dunstan's skeleton to such a pitch, that any word or any sight nearly destroyed his self-control.

Strange definiteness—The features that you never took much notice of before, now stand out so clearly as to stamp themselves on your memory for ever.

A new fineness—As if the soul had been vouchsafed the power to hear celestial voices and music and as if this new communion had endowed the body with new life.

Beauty.....murmuring sound—From Wordsworth, *Three Years she Grew* :—

‘And beauty born of murmuring sound
Shall pass into her face’

PARA. 2. As Silas used—See Chap. III, para. 10.....‘then he counted them and set them up in regular piles,’

PARA. 3. Feel the need—I felt that I needed to have you here, I had learnt to love you.

PARA. 4. They’d have taken—See Chap. XIV, para. 48, ‘There isn’t many lone men.....’

PARA. 5. The blessing was mine—It was not your good luck but my good fortune that I found you. It has blessed me even more than it has you.

In time—I see now the money was my ruin. Fortunately it was taken away before my destruction became complete. For the effect of the money on Silas, see Chap. XIV, para. 33.

It was wanted—For your marriage and its attendant expenses.

PARA. 6.—Takes no hold—Has no fascination for me.

I doubt—I think it would again fascinate.

Lose the feeling—That I have now. Were Marner to lose Eppie, he would stifle his feelings by weaving and concentrate them on the gold. He would fall into the same state into which he fell after his condemnation at Lantern Yard. See Chap. II, para. 3, ‘His first impulse.....’ and Chap. II para. 7.

PARA. 7. Without answering—Her heart was full. She hastened to check her emotion by action. See the next sentence ‘gathering tear... slight flush.’

Flush—Of timidity, bashfulness.

Her curtsy—Her = that, which she was accustomed to make.

PARA. 8. Very late—It was about nine at night. Villagers are usually in bed by that time.

PARA 10. If I looked no farther—Even if the robbery was all you had against our family.

I’m beholden—I am in your debt, under obligations to you.

PARA. 11. Painful light—How shocked Eppie would be to find that Godfrey had never owned her mother, had kept his marriage a secret. Eppie would naturally ask what kind of a woman it was that made her husband ashamed of her.

PARA. 12 Florid men—So in Chap. II, para. 2, 'purple-faced farmers.'

Seen chiefly..... horseback—See Chap. IV, para. 10, 'To walk many miles.....'

PARA. 13. Answerable—Responsible.

PARA. 14. I never can—I never can shut my eyes to the fact that as a family we are in your debt.

Let me act—Godfrey is letting Marner see he is about to propose some act of kindness. He is thus carefully approaching the delicate topic that has to be broached.

PARA. 15. Held by—What I clung to. See V. 7. 'He turned and tottered towards his loom.'

PARA. 16. Applying—Marner meant work kept him sane, Geoffrey thinks that by 'bad off' Marner meant he would have had no money.

Close work—Unremitting labour.

Laid by—A vulgarism for '*lay by*,' 'remained quiet.'

Pulled down—Enfeebled.

PARA. 17. As near—As far as I can tell. Rustics in England were, like many in India, not able to say exactly how old they were.

PARA. 18. Look at Macey—See how old he is ; why should you not live as long ?

Either way—Explained by the next clauses.

PARA. 19.—Almost too much—We shall scarcely know what to do with it.

PARA. 20. Blushing up—At the thought that she had hinted Godfrey might give something, when Marner was evidently anxious not to allow Godfrey to do anything of the sort. She also blushed because the garden suggested Aaron.

PARA. 21. This turn—That by the introduction of the garden into the discussion they could go on to speak of Eppie's love for a garden and thus induce her to come to the Red House which had a fine garden. Godfrey did not know that Eppie was to marry the Red House gardener some day.

We should agree—Were you to come to us, we should find we had one taste in common, at any rate. Marner and Eppie must have been considerably puzzled by these remarks.

PARA. 22. At the difficulty—Similarly, he found a difficulty on a former occasion in coming to the point. See Chap. IX, para. 19, 'Well, sir, I don't know.....'

You've done.....part—You have acted well towards.

Strapping—Stout, robust. **Come**—Born.

Well off—With money.

Come to have—Probably for 'have to come to'—'when you were dead, Eppie would then have to maintain herself by hard work.'

PARA. 23. Nothing to do—She could not see the drift of Godfrey's remarks. What good was it talking about her being a fine lady?

Hurt—Silas understood better than Eppie that there was a plan for separating her from him. **Uneasy**—He did not understand much, but he saw enough to make him uneasy as to what proposal would be made when Godfrey should speak plainly.

PARA. 24. Take...meaning—Understand.

PARA. 25. To.....better for—To benefit by. We are the only ones who profit by our comfortable circumstances.

More than—Which is more than.....

You've—'You had' would be more grammatical. Godfrey is referring to a future period, relatively to which Eppie's bringing up would be a thing of the past.

For that—For bringing her up.

On the look out—Anxious to seize every opportunity of making you comfortable.

Para. 26. Blunders on—Unluckily chooses.

That are coarser—Similarly in breaking the news about Dunstan to his wife, Chap. XVIII, para 7, 'Godfrey unequal to the considerate skill' Similarly Mrs. Winthrop could not easily find words to express her thoughts. See Chap. XVI, para. 38, 'I've often a deal inside me.....'

Gratingly—To irritate one who is already in a state of excitement. See Chap. XIX, para. 1, 'The excitement had not.....intolerable.'

Struggling dread—That the bait held out might have prevailed and that Eppie might be willing to leave him for the Red House.

PARA. 27. Stand in your way—I won't hinder you from bettering yourself, making your fortune by accepting Mr. Cass's kind offer.

Para. 29. Own—Have.

All the same—In spite of my refusal I thank you for the offer.

Para. 31. Distress.....account—How mortified he would be by this rejection of his offer and the consequent ruin of all his hopes.

Para. 32. All important—As they seemed to him.

Was not prepared—He was penitent, but wanted to be penitent in his own way, by making a reparation he had determined on. He did not expect that others would neither understand his penitence nor fall in with his plans.

PARA 34. Memorable day—See Chap. I, para. 16, 'There is no just God.....'

Take the heart—She is my life as much as my heart is.

Take it in—Gladly accept the blessing.

Para. 35. I've repented—Godfrey again expects the mere fact of his repentance to have immense weight and secure the fulfilment of his plans. See above, 'was not prepared.'

The edge—The bitterness and justice.

Para. 36. But repentance—Marner at any rate shows himself possessed of better logic than that which was often so ludicrously used by the villagers.

Para. 37. It isn't—'The plan we propose, that she should live with you.' This is no answer to Marner's arguments.

Para. 38. Same cup—A figure. Share our food.

Cut us in two—We are now one, in life and feeling.

Para. 39. The pregnancy—Force, weight. Not seeing how the real logic lay on Marner's side, Godfrey got angry with him.

Who.....tasted—What single burden had Godfrey taken on himself? None, except that he had repaired the crime of seduction by marriage, when he might have left the miserable girl to her misery. But that was not a sacrifice, it was merely an act of common decency. See Chap. XIX, para. 18, 'you may live.....'

Para. 40. Your own life—You may die any day. Godfrey had said the opposite. See para. 18, 'you may live thirty years longer.'

When her lot—Explained by the next sentence. 'She may marry.....' Eppie was eighteen and village girls marry young. We have seen that Eppie was in a way pledged to Aaron, and he was impatient for the marriage.

Low working man—This unfortunate phrase, which would seem in the eyes of Marner and Eppie to refer to Aaron, would not be likely to mend matters. No one likes to hear his own class stigmatized.

PARA. 41. Black featureless shadow—Eppie had been told about her mother, as far as Marner could tell her. As the father was unknown, Eppie had no definite conception of him. She only knew there must have been a man at the marriage ceremony, whom her mother would call husband. 'See Chap. XVI, para. 44, 'So Eppie had long known.' And lower down 'she hardly thought at all about the father.'

Backward—In speculations about Godfrey's treatment of her mother. He must have refused to acknowledge her. See Chap. XX, para. 16, 'She thinks I did wrong.....'

Forwards in provisions—A knowledge that his parental relation gave him power over her. She could be separated from Marner. She must obey Godfrey.

There were words—'I insist on taking care.'

PARA. 42. Self-conquest—Overexcitement; 'for the calmness.'

Sensibility—That would ordinarily have led her to understand Eppie's and Marner's feelings.

PARA. 44. Foster-father—A father who has adopted a child and brought it up. A *foster-mother* is a woman who acts as nurse to a child and *foster-brothers* are the nurse's child and the child she is given to nurse.

Plenteous circumstances—Comfort and abundance of the good things of life.

Pleasure.....poor—Could not understand that the poor could in their humble homes enjoy pleasures which were very real to them and which they would be unwilling to resign for the unknown pleasures of their superiors. See Chap. XIX, para. 38, 'we eat of the same bit.....' Compare the simple pleasure taken by Eppie in the proposed garden.

Unquestionable good—As it seemed to her. To Silas and Eppie it seemed very questionable.

Relief—She was glad Godfrey had spoken in that way, and that he had not yielded but insisted on his paternal rights.

Was achieved—That there could be no answer to that argument and that Eppie would come to them.

PARA. 45. Old.....know it—When Eppie came to Marner she was too young to appreciate a mother's care, not that her mother was ever tender to her. Mrs. Winthrop, however, had done her best to supply the mother's place,

PARA. 47. It was a weaver's hand—And therefore delicate, not like the hands of the labourers which were hardened with severe manual toil. See Chap. XIV, para. 48, 'I reckon the weaving makes you handier.....'

PARA. 48. My father—Silas. Notice that she addresses Godfrey as 'Sir.'

He'd nobody—See Chap. XVI, para. 65, 'your father was a lone man.....'

Between him and me—To separate us.

PARA. 49. Sorry because—Sorry that.

And with—Faulty grammar; 'and that you have'.....Note 'to' and 'when' and 'when,' para. 15, below.

PARA. 50. Sensitiveness—His anxiety that Eppie should not sacrifice herself for his sake. He wanted her to decide for her own good.

PARA. 51. Poor work—It would be a sad thing.

In a place.....Church—In the Casses' pew, away from the poor among whom she used to sit.

Them as I'm fond of—Silas, Mrs. Winthrop and Aaron. They would be awe-struck by her new grandeur and afraid to approach her with the old familiarity.

Then—In my new and lofty position. Eppie definitely states that the proposed change would cost her her present happiness, and thus she proved the Casses to be in the wrong when they thought their plan was for her unquestionable good (paras. 37-49.)

PARA. 52. Questioning glance—To ask what could be said in reply to Eppie.

PARA. 58. On more sides than one—You want us to give way to you and let you remain here. Shouldn't you give way a little to us?

PARA. 54. In the corner—Near the fireside, a snug spot for an old man.

Fend—Manage everything. See Chap. X, 52, notes.

No other home—Than the one I have imagined to myself.

Turn my mind—Bring myself to endure the thought of being one.

Victuals—Food. The word is now vulgar. Lat. *victus*, food; *vire*, I live.

PARA. 55. Flushed face.....eyes—The appearance of one who breathes with difficulty. He felt a weight on his breast.

Frustration of a purpose—Similarly in Chap. XIX, para. 32, 'Godfrey felt an irritation.....virtuous resolves.'

PARA. 57. Well wishers—We wish to benefit you as much as we can.

PARA. 58. Covered—By these kind words she atoned for the discourtesy of.....

CHAPTER XX.

PARA. 1. Oaken parlour—The parlour with the wainscot.

Shawl—Persian *shal*, a mantle.

Jar.....feeling—Wound his excited sensibilities. The metaphor is taken from music; a heavy discordant sound is said to jar on one's ear. We have also had 'grate' = to press roughly on. See Chap. XIX, para. 26, 'to fall gratefully.'

PARA. 4. Her bringing up—Turn her into a fine lady or make her want to be one. We can't upset her contentment with her present lot.

Paying extra—Paying interest. **The trees have been growing**—A farmer's metaphor. 'Eppie's future has been settled.' While the trees are young, we may bend them as we please. If they are allowed to grow it is too late to bend them. 'As the *twig* is bent, the tree's inclined' says the proverb.

I wanted—When I sought to marry you, I said nothing of my marriage and my little child. **Pass for**—To be supposed.

PARA. 6. Did not speak—The words 'against my wish' brought back Nancy to her secret grief that Godfrey should fret over their having no children, Chap. XVII, paras. 6—23. She felt as if Godfrey had wounded her. By and by she recovered herself.

PARA. 8. Father.....troubled—Her love made her overlook Godfrey's fault, but it was not likely that Priscilla with her sharp tongue or Mr. Lammeter with his precise notions would deal so leniently with Godfrey. Sparing Godfrey was not the only reason for this request; she felt a little shame that such things should be known about her husband.

About Dunsey—The robbery committed by him. As all Raveloe had flocked to see his skeleton and the money, it was impossible to keep that shameful story from the knowledge of the Lammeters.

PARA. 9. In my will—When I am dead and not alive to bear the shame. It used to be common for men in their wills to confess their sins as well as to leave directions for the disposal of their property.

To be found out—When a thing is discovered by chance, as was the case with Dunstan's robbery, it becomes public and there is no possibility of concealing it. Thus the shame is greater. If Godfrey mentioned his secret marriage in his will, that will would not be made public in his lifetime and Godfrey would at least get credit for the moral courage he displayed in revealing it.

In her own way—In the sphere of life that she has deliberately chosen for herself.

PARA. 13. It had never struck me—That she was your daughter. How easy to say this when the secret is known! What woman would easily be led to suspect that her husband had an unacknowledged child?

PARA. 15. Not wishing—Nancy felt her husband's remark to be true. But she presented the truth in a more palatable form.

She must think it—She must go on thinking it. I dare not tell her about her mother, how I seduced her, and kept my marriage a secret, and neglected her.

If I'd been true—See Chap. III, para 40, 'The hope of this paradiseuseless to struggle.'

Expect anything—'Expect that anything but evil could come,' or 'expect anything but evil to come'..... The construction is therefore confused.

And when—A grammatical blunder. *And* should unite similar words, phrases and clauses together. See Chap. XIX, para. 49, 'and with, poor clothes.' Here the clause introduced by *when*ought to be linked by *and* to a similar clause. We may say 'evil could come when I married like that and when.....'

PARA. 17. Her spirit of rectitude—She felt the justice of Godfrey's self-accusation. It was his punishment that his daughter should dislike him. She did not therefore try, as she had done before (she couldn't bear), to soften down an unwelcome truth.

PARA. 18. As if—I've acted as if I deserved something good, whereas I didn't deserve it.

PARA. 19. Wanting to me—Whatever {have been your failings as a father, you have never failed as a husband.

To the lot—Our childlessness.

Too late to mend—Too late to acquire a contented spirit.

Say what they will—In spite of the proverb which tells us that 'it's never too late to mend.' This is a last and sad reference to the fact that Eppie had grown up among the poor and that it was too late to make her a fine lady. See Chap. XX, para. 5, "while I've been putting off.....it's too late now."

CHAPTER XXI.

PARA. 1. Had on my mind—I've been thinking of doing for two years past.

Bundle—Of necessary clothes.

PARA. 4. Up Lantern Yard—For *up* see 'up Kench Yard,' Chap. XIV, para. 1, and note.

The minister—Of the Lantern Yard congregation.

Ha' come out—Come to light. Marner was no doubt encouraged by Dunstan's crime having come to light to expect that perhaps William Dane's had too.

Deal of light—Much theological and spiritual knowledge.

Country-side—Part of the country. **Side** = side of mountains, and no doubt referred first to districts on opposite mountain slopes.

The religion—If the Lantern Yard with its extempore prayers was a thing of wonder to Mrs. Winthrop, Silas Marner thought that the simple faith of Raveloe and the 'Them' of Mrs. Winthrop would no less astonish the minister of the Lantern Yard congregation.

PARA. 5. Little advantage—Of seeing a country Aaron had never seen.

Carrier's carts.....waggons—She was afraid that they would have to risk their lives in unknown conveyances in order to accomplish what she called their long journey. Before the days of railways, carriers left important towns and villages on fixed days in the week and carried goods to other places. Covered waggon's were intended for the conveyance of passengers. Carriers' carts still convey goods, parcels, and an occasional passenger to places not served by railways.

PARA. 6. Any light—Spiritual knowledge. Silas's journey had a two-fold object, he wanted to know if his good name had been restored and he wanted to have a talk with his old Minister.

PARA. 7. **On the fourth day**—The journey had therefore occupied three days.

PARA. 8. **With the tassels**—Some footman.

Indifferent faces—Every face at *Raveloe* would have beamed with pleasure at seeing them. Here nobody seemed to care about them.

PARA. 9. **Gentlefolks**—The well dressed footman seemed a gentleman in Marner's eyes.

Happen—Perhaps.

Jail—Another spelling is *gaol*. O. Fr. *gaole*, a prison, bird cage. Low Lat. *gabeola*, a cage, dimin. of *gabia*, cage, a corrupt form of *cavea*, a cave, cage.

As if.....yesterday—As well as ever.

PARA. 10. **The first.....memory**—The first object he recognised.

PARA. 12. **Workhouse**—At *Raveloe*, Eppie was surprised at the loftiness of the prison and compared it with the workhouse, which was the loftiest building at *Raveloe*.

PARA. 13. **Never essy**—It was too grand for me.

Make 'em out—Recognise them.

PARA. 14. **O'erhanging window**—Some ancient house perhaps. The second story of old houses used to overhang the street. See pictures of old cities.

The nick—The gutter.

I can see it all—In my mind. My memory of it is fresh.

PARA. 15. **I could n't ha' thought**—Similarly a visitor to Madras from a tiny village would wonder at the crowded houses and lanes of Georgetown.

'Ull look—Will seem by comparison with this.

PARA. 16. **And smells bad**—The same remark would be uttered by country visitors about large Indian cities.

PARA. 17. **Alleys**—Fr. *aller*, to go; narrow streets.

Broader.....sky—To be seen. That is, Shoe Lane was broader than the alleys.

PARA. 18. **Dear heart**—An exclamation of astonishment. See Chap. X, para. 38, and Chap. XIV, para. 24.

Been to chapel—The people were coming out in large numbers just as in the old days they used to come out of chapel on Sunday in numbers.

A week day noon—At noon on a week day, when of course no religious services are held.

PARA. 23. Brush-shop—A shop where brooms, various sorts of brushes and baskets were sold.

Strange attacks—She was afraid that his excitement would bring on one of his fits.

PARA. 25. Little graveyard—Attached to the chapel on Sunday in numbers.

The old home—Silas's old house had been swept away like the chapel. 'It's all gone, chapel and all' (above).

To the last—I think I shall never fathom that mystery as long as I live.

PARA. 26. I doubt—I don't think you ever will get to the bottom of it.

What comes... work—In the matters of daily life we are vouchsafed plenty of Divine illumination. It is only in speculative matters that heavenly light seems to fail us.

Hard done by—Your's was a harsh experience then.

A rights—A right. For all—In spite of.

PARA. 27. That doesn't hinder—Our not being able to comprehend the right, does not prevent the right from existing.

Light enough—God has given me enough by which to trust him.

CONCLUSION.

PARA. 1. It was when—It was the spring (May) when.....

Lilac—A tree with a bunch of purple flowers in shape like a cluster of grapes. It has a beautiful scent. Some lilac is white. *Lilac*, Turk, *leilag*, Persian *lilaj*, *lilang*, of which the proper sense is 'indigo plant.' The initial *l* stands for *n* and the above forms are from *nil*, blue. Thus the plant is named from its colour in Nilgiris.

Laburnum—A tree with bunches of golden flowers. Lat. *Laburnum*, perhaps like *autumn* (see note to XVI, 4) from Lat. *alburnus*, with change of meaning from 'whitish' to 'yellow.'

Lichen—A kind of moss that covers trees, especially in cold countries. Gk. *leichen*, moss, generally derived from Gk. *leichen*, to lick up, from its habit of spreading everywhere.

And when.....calves—This addition is ludicrous, and spoils the effect of the preceding. How could calves make the aspect of the village bright and pleasant for a wedding?

Full cheese-making—When cheese-making was at its height.

The mowing—*Mowing* without the article would have been also correct. Mowing, or hay-making, begins in June.

Worn with comfort—Because the weather was warm. Bridal dresses are made of thin white material.

PARA. 2. Feeling of renunciation—That she could never afford one and must stop thinking how nice one would be.

Sprig—Spot in the shape of a sprig or twig.

PARA. 3. Dash of gold—Some lilies have a white flower with a gold band. *Dash*=small quantity of. Op 'give me some water with a dash of brandy in it.' Eppie's hair was auburn or golden brown (XVI, 4).

PARA. 4. Giving me away—Give me into another's keeping. The father or, in his absence, some suitable person, is asked at the marriage ceremony 'who giveth this woman?' and he answers.

PARA. 6. For special reasons—As he alleged. He really wanted to avoid seeing his daughter, for whom he would have done so much, married to Aaron, his gardener, who, though honest and respectable, was a plain working-man.

He had ordered—Godfrey had ordered.

PARA. 7. Had the luck—Priscilla by saying this shows that she has not heard that Godfrey sought, and Nancy refused, to adopt a child. Nor is she aware that Eppie is Godfrey's daughter.

PARA. 8. Young eyes—Children with sharp eyes.

PARA. 10. The first to divine—She was always the quickest to see what would gratify some one.

PARA. 11. And him—Unable to come to the Church. Thrown in to excite pity and make the young couple hasten to carry out her suggestion. It is an absolute construction. **Racked**—Tortured. **Rheumatiz**—Vulgar for rheumatism. See note to Chap. XVII, 6.

PARA. 13. Quavered—Rose and fell. A sign of extreme age.

My words—Explained in the next sentence. See Chap. X, para. 9. 'I used to think.....as far as I can see.' He prophesied the recovery of the money. See Chap. XVI, para. 26, 'and Mr. Macey, now a very feeble old man.....'

Nothing.....rightful—It was only right that, in return for your care of Eppie, you should get your money back.

The 'Amens'—I would have willingly acted as Clerk at your marriage service. See Chap. X, para. 15.

Done it—Been Clerk instead of me.

None the worse luck—Because he and not I acted as Clerk. Macey had not a very high opinion of Tookey (Chap. VI, paras 20—34, and Chap. X, para. 15), and thought no service perfect in which he himself had not taken the Clerk's part.

PARA. 14. Slow advent—Watch with interest the preparation for the feast

Even the Farrier—Mr. Dowlas was usually the negative spirit Chap VI, para. 50, and delighted in opposition.

Merged—Forgotten, lost sight of.

PARA. 15. Approached—After the conclusion of the ceremony at the Church.

Receive congratulations—As the father of the bridegroom.

Proposed interval—The young couple Silas and Mrs. Winthrop went on to the stonepit to have a short rest before coming to the Rainbow. A stout fellow like Ben needed no rest.

PARA. 16 A larger garden—Constructed by Godfrey.

Larger family—Aaron was to live with them.

Answering gladness—Their bright hues seemed to become brighter as the happy group approached.

United—By marriage ties. Silas was the "father" of Eppie, and Dolly the mother of Aaron.

PARA. 17. Nobody could be happier—She felt no regret at having refused Godfrey's proposal that she should live at the Red House. And her joy over the garden showed how false was Godfrey's idea that the poor had no joy and that acceptance of his proposal would be an unquestionable good.

